DOCUMENT RESUME

ED 175 759 SO 011 919

AUTHOR Eyster, Ira, Ed.; Cawthon, Judy, Ed.
TITLE Children's Books: A Basis for Exploring Citizenship and Law K-3.
INSTITUTION Oklahoma Curriculum Improvement Commission, Oklahoma City.; Oklahoma Univ., Norman. Southwest Center for Human Relations Studies.
SPONS AGENCY Florida State Univ., Tallahassee. Dept. of Sociology.; Oklahoma Bar Foundation, Oklahoma City.; Oklahoma Crime Commission, Oklahoma City.
PUB DATE 79
NOTE 123p.; For a related document, see SO 011 916
AVAILABLE FROM Southwest Center for Human Relations Studies, University of Oklahoma, 555 Constitution, Norman, Oklahoma 73037 ($1.50)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Childrens Books; *Citizenship; Citizenship Responsibility; Civil Liberties; Classroom Techniques; *Concept Teaching; Conflict Resolution; Educational Objectives; Elementary Education; Justice; *Learning Activities; *Legal Education; Lesson Plans; Power Structure; Puppetry; Self Concept; Skill Development; Values

ABSTRACT

The guide presents lesson plans and a bibliography emphasizing children's books as a tool for exploring citizenship concepts. Aimed at grades K-3, the objective is to suggest children's books and ways to use them in teaching law and citizenship responsibilities as related to five basic topics: equality, power, justice, property, and liberty. The document is divided into two main sections. Section I offers step-by-step lesson plans illustrating ways the books can be used in introducing societal values and good citizenship attitudes. Each topic is treated by listing skills, vocabulary, needed materials, educational objectives, and procedures to be followed. Various kinds of simple self-expression are recommended, including drama, role play, and puppetry. A chapter on making and using puppets is included in this section. Section II is a bibliography, designed as a supplemental reading list of books with law and citizenship-related themes. It is presented in four parts. The first part lists books used in the model lesson plans, noting author, title, and publisher information. The second, third, and fourth parts suggest additional books related to the five basic topics for grades K-3, 4-6, and 7-8. They are arranged according to topic and keyed to the educational objective they best illustrate. Author, title, and publisher information is listed for each book. (CK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED175759

CHILDREN'S BOOKS:
A BASIS FOR EXPLORING CITIZENSHIP AND LAW K-3

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

IRA EYSTER

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Prepared by

The Law for Public School Use Project
Southwest Center for Human Relations Studies
University of Oklahoma

Ira Eyster, Project Director

Judy Cawthon, Editor

In Collaboration With the

Oklahoma Curriculum Improvement Commission
E. Joe Sharp, Chairman
Curriculum Section
Earl Garrison, Administrator
State Department of Education

SØ 011 919

Publication Made Possible By Grants From

The Oklahoma Bar Foundation
The Oklahoma Bar Association
The Oklahoma Crime Commission

The University of Oklahoma
Southwest Center for Human Relations Studies
Donald J. Hall, Director
1979

TABLE OF CONTENTS

		Page
I.	Introduction	1
II.	Puppets	3
III.	Equality, Part I	13
IV.	Equality, Part II	21
V.	Power, Part I	30
VI.	Power, Part II	35
VII.	Power, Part III	40
VIII.	Justice, Part I	45
IX.	Justice, Part II	52
X.	Property, Part I	58
XI.	Liberty, Part I	72
XII.	Liberty, Part II	82
XIII.	Books Recomended For Use With Model Lesson Plans	93
XIV.	Reading List for Law Related Themes in Children's Books	94

MEET THE PEOPLE WHO CONTRIBUTED TO THIS PUBLICATION

Janice Spears, Kindergarten Teacher
Will Rogers School, Shawnee, Oklahoma

Mrs. Spears who field tested the materials at the Kindergarten level comments:

I found the activities in this guide quite useable in Kindergarten. The "learning experience" stories and other activities were especially helpful in exploring feelings and initiating discussions. The children enjoyed this new approach to some old tales and participating in the role playing really helped them to grasp the more abstract concepts.

Claire Searcy, First Grade Teacher
Will Rogers School, Shawnee, Oklahoma

Mrs. Searcy who field tested the materials at the first grade level comments:

All of the material that I have used has been good. It is easy to work into my program and I appreciate having the terms brought to my attention so that I can use them in all of my teaching.

Carol Tomlinson, Second Grade Teacher
Will Rogers School, Shawnee, Oklahoma

Ms. Tomlinson who field tested the materials in the second grade comments:

I have been using this material in my classroom for the past few weeks. It is very appropriate for second grade students. I worked this into my February unit on Famous Americans and America. I have always taught these concepts as daily emphasis on citizenship but I feel that these plans have given me a much better tool with which to work. My students loved the books My Special House and Swimmy. These plans furnish a fun way of teaching serious concepts in building good citizens.

Speaking as an educator/visual artist, this curriculum guide is superior. The information, activities, and materials are vital for young people of today.

Linda Richey, Director of Community Services
St. Gregory's College

A special word of thanks is extended to those publishing companies who generously cooperated in making the story content of book(s) available. The inclusion of the story content should make it possible for teachers to immediately see the relationship between the story and the activities. Teachers are strongly encouraged, however, to obtain a complete copy of the book before implementing activities in the classroom.

The following is a list of publishing companies who extended permission to use story contents in this publication: Abingdon Press; Addison-Wesley; Holiday House; Pantheon Books; and Western Publishing Company.

The addresses of these publishing companies along with the names and addresses of other publishing companies referred to in this publication may be found on page 93

I also wish to recognize and express appreciation for the contribution of Barbara Wilson and Kay Walters, typists and proof readers, also to Sue Markham, Vieno Lindstrom, and Dr. Ramona Emmons, State Department of Education, who assisted in an advisory capacity in the early phases of the publication.

JUDY CAWTHON, Editor

INTRODUCTION

This publication has been prepared in response to perhaps the most primary challenge faced by educators today, effective citizenship education.

Is this emphasis too ambitious, too abstract for children in grades kindergarten through three? Child development specialists tell us that it is not. Children experience political concepts from the earliest stages of development. At this age they are engaged in the process of socialization and in the development of citizenship, attitudes and behaviors, as an integral part of their daily experiences.

Because of the highly motivational content of law-related education and the scope of the Language Arts developmental skills that are furthered by its methods, these lessons easily become a basic part of the primary curriculum rather than an addition to it. In children's literature law related education, as suggested in this publication, becomes as basic as the Language Arts skills of listening, speaking, reading, and writing.

The two components of this publication include:

1. Step by step lesson plans suggest ways in which children's books are used as a vehicle for the introduction of societal values and the development of attitudes toward good citizenship. An awareness of such law-related themes as equality, power, justice, property, and liberty is stressed as children are motivated to read, listen, discuss and write about these ideas.

   Illustrations that accompany these lessons may be reproduced as transparencies or used as individual student copies.

2. An extensive list of books, currently popular with children in kindergarten through grades three as well as books generally recognized as children's literature, has been compiled. Each book deals with one or more of the five basic themes. Should the teachers wish to preview any of these selections, many are reviewed in the Bulletin of the Center for Children's Books, published by the University of Chicago Graduate Library School and in the Bookfinder, published by American Guidance Service Inc.

   The teacher may wish to select particular books for directed lesson experiences involving the entire class or as a recommended supplemental reading list for individual students or groups.

Various forms of self expression such as drama, role play and puppetry are indispensable in the primary classroom. Suggestions for using these simple forms of self expression include the use of a hat collection, a mask collection and a cast of puppets. These materials are easily available and their use can be refreshing and stimulating.

A first step in building a collection of these hats, masks and puppets is a newsletter or a student written letter to parents listing the type of things that may be contributed to the collection. Such a list might include:

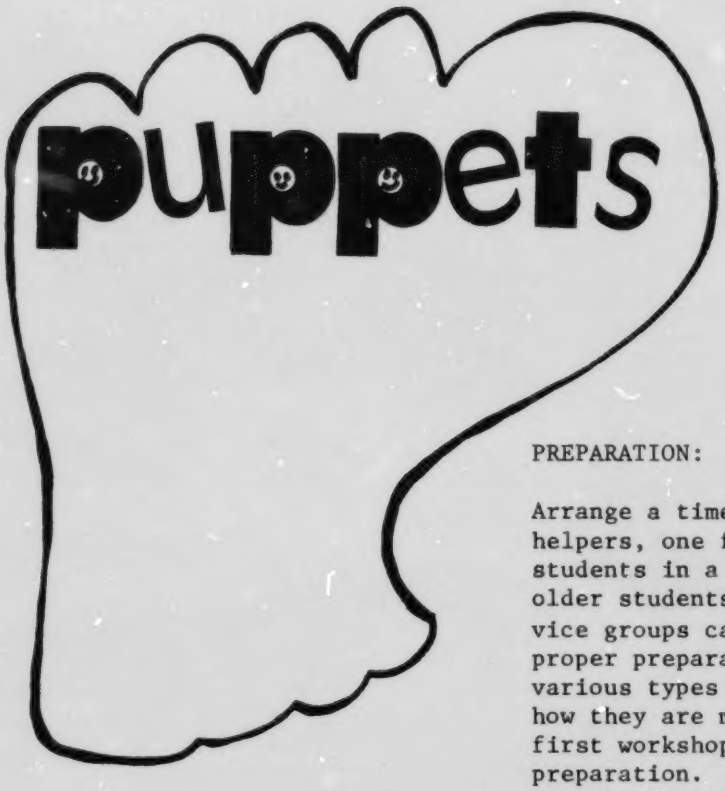
fabric	ribbon	braid	ric-rack
yarn	wool	felt	cotton balls
sequins	old jewelry	false eyelashes	cellophane
tissue paper	pipe cleaners	buttons	feathers
lace	thin wire	beads	paper bags
old hats			

For an easy and inexpensive construction of hats to supplement the donated collection, use a bowl, that will fit a child's head. Cover the bowl with a light paper mache', allow to dry and decorate.

Masks can be made from paper plates or clothes hangers. To construct a mask from a clothes hanger, bend a flexible wire hanger to the shape desired and use the hook part for a handle. Cover the wire frame with nylon hose and tie together at the handle. Decorate with tempera, yarn, fabric pieces, buttons, jewelry, and eyelashes to create the desired character.

Puppetry is a highly motivational medium for developing attitudes and awareness of law education concepts among primary students. It allows for creativity, uses student's own language and is therefore more meaningful to them. Students develop and present their own ideas and become involved in actual processes of problem solving as they cooperate in group work associated with puppetry. Discussion and the development of each student's point of view is stimulated as they design puppets and create scripts. Puppetry provides a vehicle of self expression for children who may otherwise be reluctant to express themselves.

The intent of the section on puppetry is to offer suggestions and generate ideas as to the effective and practical use of puppetry with primary age children.



PREPARATION:

Arrange a time to work with volunteer helpers, one for every three to five students in a mini-workshop. Parents, older students, or senior citizen service groups can be most helpful with proper preparation. Show samples of the various types of puppets and demonstrate how they are made. Slides made of the first workshop can be used in the future preparation. It is important to encourage the creativity of your volunteers once they have been given suggestions as to the possibilities of the different materials. The illustrations on pp. 5-12 contain suggestions for a variety of materials and how they can be used.

An interesting way to encourage creativity is to place materials for different types of puppets in separate small paper bags for each person being trained. Instruct participants to use their imagination to create a character from their sack of materials.

CONSTRUCTING AND DEVELOPING A CAST:

Before beginning construction with the students, direct helpers to ask the following questions:

1. Do you want your character to be an animal or a person?
2. Do you wish to make a hand puppet or a stick puppet?
3. What do you want your puppet to look like? (facial features)
4. Will your puppet be young or old? What color hair should it have? Continue this type of questioning to assist the student in determining what materials will be needed in each group.

Assist students in preparing a list of materials, setting goals, and preparing a time chart to follow as they construct their puppets.

Directions on pp. 5-12 may be reproduced for your helpers to use in their groups. Other types of puppets not illustrated include those made

from styrofoam balls, balloons covered with paper mache, and finger puppets. Be sure to keep the construction simple and to encourage creativity.

It is beneficial for this age student to concentrate on building a large cast of characters to have available as an occasion presents itself to make a special point, settle a classroom dispute, introduce an important idea, express an opinion, solve a problem, share an emotion, or any other type of informal self expression. If you choose to use puppetry in this way, scripts can later be developed around this permanent cast of characters. If, however, you wish to concentrate on a particular story or idea, you will want to develop the script before construction of characters.

SCRIPT PREPARATION:

Puppetry is highly effective when used informally, however, many prepared scripts are available. Student developed scripts, though not as polished, are much more beneficial for developing the skills of verbalizing ideas, organizing thoughts, and creative self expression.

Children's books or stories with a theme related to law education become a motivational source for script development.

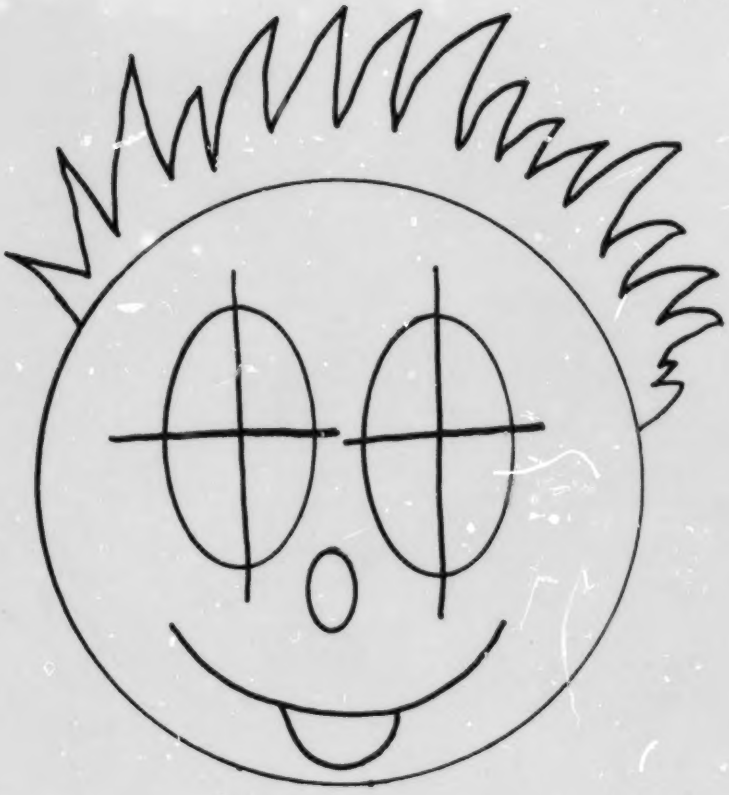
Suggested steps to follow in script development:

1. Build a simple story or lesson from one main idea.
2. Outline the action or story line on the board or overhead projector.
3. Ask for student suggestions as to what the puppets will do or say at each place in the action or storyline and add to the outline. Direct dialogue is discouraged, leave this to the students as they begin to put the story together with puppets.
4. Develop movement and action using the outline in much the same way.
5. Encourage character development by having students use their puppets to answer questions such as: how does your character sound, move, feel, etc.
6. Rehearse and present stories, again, in a simple manner.

Conclude this activity with a simple evaluation of each phase of the activity with a statement similar to: The next time that we_____, I suggest_____.
The next time that we_____ I will do this differently_____.

PAPER PLATE
PUPPET

Decorate face of puppet with crayons, paint, colored markers, or glue on paper or fabric scraps. Yarn, fur, or curled paper can be used for hair. Staple a second plate to the back. Leave room at the bottom to insert hand.



SPOON PUPPETS

Small platic and large wooden spoons are excellent for quick, simple puppets. Cut felt, other fabric, brown paper, or butcher paper to loosely cover a large wooden spoon. Cover spoon and fill with tissue paper or other stuffing material. Tape or tie around bowl of spoon. Decorate with yarn, buttons, feathers, old jewelry, fur, construction paper, rick rack, sequins.

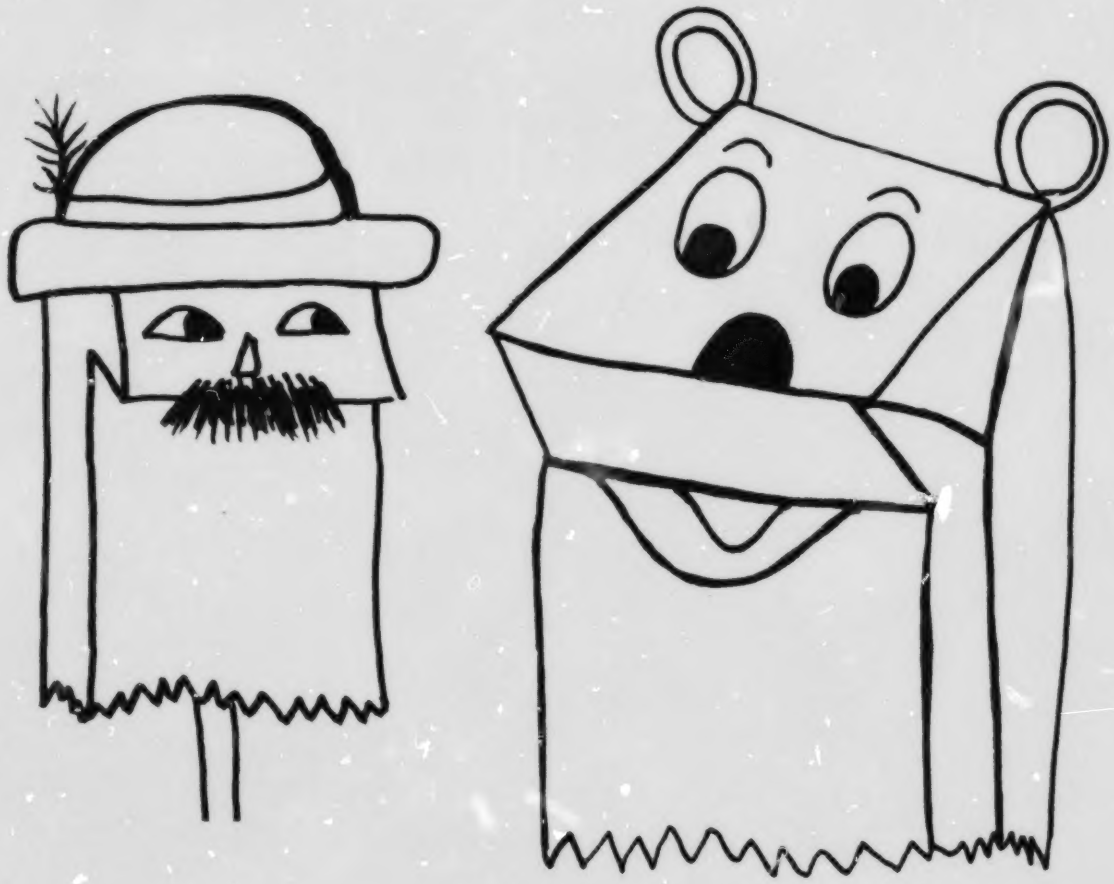
These materials can be used to decorate plastic spoons with or without covering.

PAPER BAG PUPPETS

This puppet made from brown paper bags can become almost any character or animal by adding the appropriate features or decorations.

Features may be drawn on or cut from felt, construction paper, or other fabric scraps and glued on the bag.

Attach the ears, eyes and nose to the bottom of the bag as shown in the illustration. The mouth is attached under the fold. The thumb and four fingers are used between the bottom and the fold to give the effect of the mouth opening and closing.



Leave the creativity to the students with these simple and inexpensive puppets. Paper bags, scrap wood for handles, tempera, and a lot of imagination are all you need.

Stuff the paper bags with newspaper and tape or tie to the wooden handles. Decorate with yarn, curled paper, fur, buttons and other sewing notions.

Hats from your hat collection can be used with these puppets to help establish a particular character.

STICK PUPPETS

Stick puppets are a simple and inexpensive way to accumulate a large cast of characters. Greeting cards, wrapping paper figures, coloring book and children's paper back book characters, and original children's drawings provide excellent sources for these puppets.

Cut out figure to be used and using rubber cement, attach to a piece of oaktag. Cut along the outline of the figure. Attach a drinking straw, tongue depressor, or other light stick to the back.

Oaktag outlines of characters can be decorated by drawing faces in with a colored marker and use of the following:

Hair...yarn, curled paper strips, cotton

Clothing...fabric and felt scraps, colored construction paper

Accessories...hats, ties, scarves, badges, necklaces, earrings, buttons, collars

MOLDED PUPPETS

There is no limit to the cast of characters that can be created with molded puppets as this method allows for a great variety of facial expressions and much creativity on the part of the students. These inexpensive recipes provide a soft pliable material similar to clay which makes it possible to add such features as ears, eyes, noses and vary the shapes and sizes of the face. Children love the adaptability of this material. It can be used for animal as well as human characters.

When dried and sanded the heads resemble wooden puppets. It is not necessary, however, to sand.

Only your imagination limits what these characters can become by adding different colors of hair, sideburns, moustache, beard, different hats, scarves, ties, and other accessories. These puppets can become royalty, cub scout, policeman, judge, pirate, and the possibilities are endless.

SAWDUST CLAY

4 cups fine sawdust (available from builders, carpenters and lumber yards.)
2 cups wheat paste (wallpaper paste)
1 cup water

Mix with hands until the consistency of clay. Allow figures to dry in a well ventilated place for about four days. Be sure to make a hole at the bottom of the head so that fingers can be inserted.

DRYER LINT CLAY

3 cups of dryer lint
2 cups of cold or warm water
2/3 cup of non-self rising flour
3 drops oil of wintergreen

Mix and use as clay. Allow to dry thoroughly.

When applying hair or other decorations for which glue is used, apply the glue sparingly.

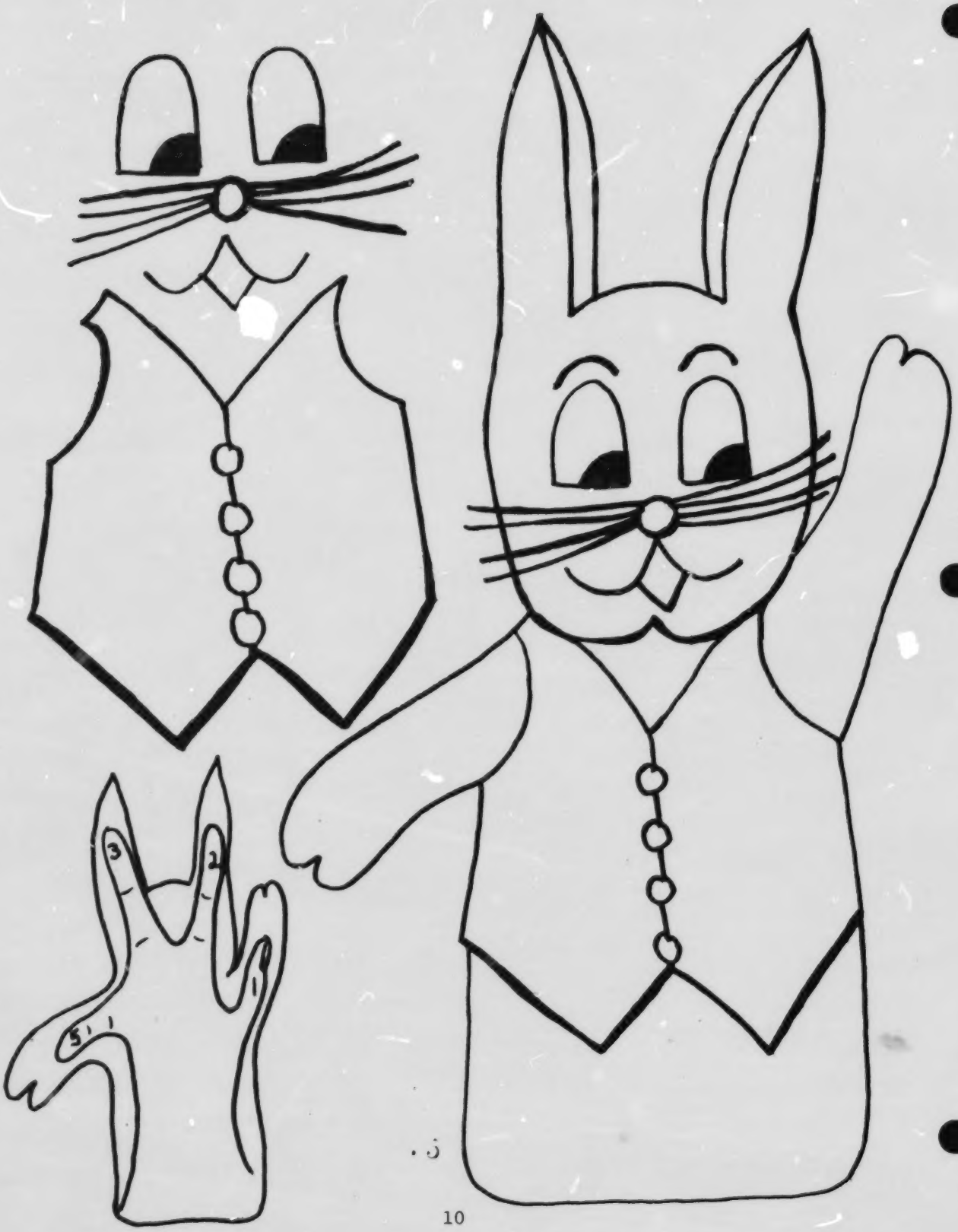
Yarn hair works well on these puppets. Choose a color of yarn appropriate for the character and cut into 1/2 to 3/4 inch pieces. Rub a small handful of these together between the palms of the hands and glue on to puppet head.

HAND PUPPETS

Delightful hand puppets are created by preparing a pattern from an enlarged simple drawing of animals from a favorite children's book.

Draw the figure large enough to extend over the upper part of the arm as shown in the illustration. Be sure to allow for seams as you draw the pattern.

Decorate with felt or other fabric scraps, construction paper, yarn, fur buttons, old jewelry, and other sewing notions.


3
2
1
5
1

BOX PUPPET

Remove one side of a large cardboard box so that a student can crawl inside. Sew a greatly enlarged puppet top made from a soft fabric. Cut hole in the top of the box to allow student wearing the puppet top to stand up.

Change this character with different hats, scarves, ties, and simple props.

Use to tell stories, present situations to be resolved, express feelings, introduce new words, or new ideas.

A very simple box puppet is made from small cereal boxes cut and folded to fit over the thumb and first four fingers. Paint with tempera.

Decorate these with fabric scraps, yarn, buttons, rick rack, fur and other sewing notions.

Use a black or dark colored sock to cover hand.

Another type of box puppet is made from a shoe-box and a brown paper sack stuffed with scrap paper.

Facial features can be glued or painted on to the sack.

Legs and arms may be added by cutting two paper bags in half lengthwise and attaching to box with glue or staples.

Paint or decorate shoe-box with fabric scraps.

EQUALITY

PART I pp. 13 - 20

Lessons based on book entitled Pezzetinno by Leo Lionni

PART II pp. 21 - 29

Lessons based on book entitled People Are Like Lollipops by Ann Larris

EQUALITY - PART I

SKILLS DEVELOPED: Word identification, word meaning, following directions, sequencing, visual discrimination, speaking skills, open discussion, creative writing and listening skills

VOCABULARY: Pezzetinno (little piece) unique variety

(Select words from book and discussion appropriate for grade level)

MATERIALS: Crayons or colored markers, colored construction paper, butcher paper, handouts, pp. 17- 20 PEZZETINNO by Leo Lionni, copyright 1975 by Pantheon Books, a Division of Random House, Inc. used by permission.

PURPOSE # 1: TO PROVIDE EXPERIENCES IN WHICH STUDENTS BECOME MORE AWARE OF SELF-WORTH.

PROCEDURE:

1. Introduce vocabulary by printing words on brightly colored construction paper resembling "pieces" in the story Pezzetinno.

2. Select students to hold word list "pieces." Instruct students to stand when the word they are holding is read from the story or used otherwise. Reinforce the meaning of the word by using it in another sentence and taping it to the chalkboard.

3. Distribute one copy of pages in handout, p. 17-20 to each student. Direct students to color the episode from the story. Older students might do a colored paper mosaic on a blank sheet of paper instead of coloring. Page can be enlarged and numbered for students to color by number.

4. As students finish individual pictures, encourage them to do a background mural depicting a scene from the book using crayon, watercolor or paint on butcher paper.

5. Ask students to help retell the story by placing their pictures from left to right on the background mural in the correct sequence as the story is retold. Retell enough times to allow all students to participate.

6. Choose an I AM UNIQUE activity appropriate for grade level or student ability:

    a. (1) On a large sheet of newsprint have students make a handprint or trace the outline of their hand. Print name, color a line or square of favorite color, draw their pet or favorite animal, draw something to show their favorite sport (a football, tennis racquet, etc.), a picture of favorite food, and additional pictures for this grade level.

(2) Sing the song "Getting to Know You" from The King and I.

(3) Pair each student with another and give them five minutes to tell each other about their "self portrait." For additional speaking experience, each child introduces his/her partner to the class by name and other items on the "self portrait."

(4) As introductions are made, have each student tell about something that he/she does well. Teacher should participate in this activity.

b. (1) On the left side of a sheet of paper direct students to spell name vertically. Find or draw pictures of objects beginning with corresponding letters in name. Print in the words for these items if appropriate for grade level.

(2) Next decorate with a watercolor wash or student illustrations and have students display creation and read as poetry. Example:

A apple (picture) (word) eating
N nose (picture) (word) smelling
N person sleeping (picture) (word) napping
E eye (picture) (word) seeing

Another way to use as a creative writing activity is to use as motivation for writing a cinquain.

c. Direct students to bring pictures of themselves and place these along with their names on a large piece of butcher paper in the style of the graffiti poster and complete the following statements on the poster:

(1) My idea of a good book is_____
(2) I am proud of myself when_____
(3) My favorite sport is_____
(4) I am the (youngest, oldest, middle in my family)
(5) My favorite season is_____
(6) I like to eat_____
(7) A hobby I enjoy is_____
(8) I want to become_____
(9) Something I do well is_____
(10) I want to learn how to_____

Add appropriate items for grade level.
Decorate poster with pictures from magazines or student illustrations.
Finish statements in various colored markers.

7. Say to students: Pezzetinno found out that he was special. He looked different from the others and yet was made of the same little pieces.

a. How was your self portrait like that portrait of other students?

b. How are you different or special?

c. What did you like about this activity? (Emphasize that the differences expressed in the portraits made it more interesting.)

d. How do the differences make our class more interesting?

e. Are you glad that the boys and girls in this room have different colors and pictures on their posters? Why?

8. These ideas could be extended to a global concept by using pictures of people from other countries and asking questions similar to those in # 7.

9. Divide the class into groups of 4 or 5 and direct them to compose a story about a child (use pictures if available) from another country. As stories are read, call attention to the similarities with our culture and the differences. Emphasize how the differences make the story interesting. (Basic needs could be used to stimulate the writing activity.)

PEZZETINNO

By Leo Lionni, copyright 1975 by Pantheon Books, a Division of Random House, Inc., used by permission.

His name was Pezzetinno. All the others were big and did daring and wonderful things. He was small and surely must be a little piece of somebody else, he thought. He often wondered whose little piece he could be, and one day he decided to find out.

"Excuse me," he asked the one-who-runs, "am I perhaps your little piece?"
"How could I possibly run if I had a piece missing?" said the one-who-runs, somewhat surprised.

"Am I your little piece?" he asked the strong one.
"How could I be strong if I had a piece missing?" was the answer.

And when the swimming-one came up to the surface, Pezzetinno asked him too.
"How could I swim if I had a piece missing?" answered the swimming-one.
And he dove back into the deep water.

"You up there!" shouted Pezzetinno as he climbed towards the one-on-the-mountain. "Am I a little piece of yours?"
The one-on-the-mountain laughed. "Do you think I could climb mountains if I had a piece missing?"

Pezzetinno asked the flying-one too. But the answer was always the same.

Finally Pezzetinno went to the wise-one who lived in a cave. "Wise-one," he said, "am I a little piece of yours?"

"Do you think I could be wise if I had a piece missing?" answered the wise-one.
"I must be someone's little piece?" Pezzetinno cried out. "How can I find out?"
"Go to the Island of Wham," said the wise-one.

Early the next morning Pezzetinno took out in his little boat.

After a rough trip on the high sea, he arrived wet and tired on the Island of Wham.

How strange! The Island was nothing but heaps of pebbles. Not a tree, not a blade of grass. And above all, not a single living creature.

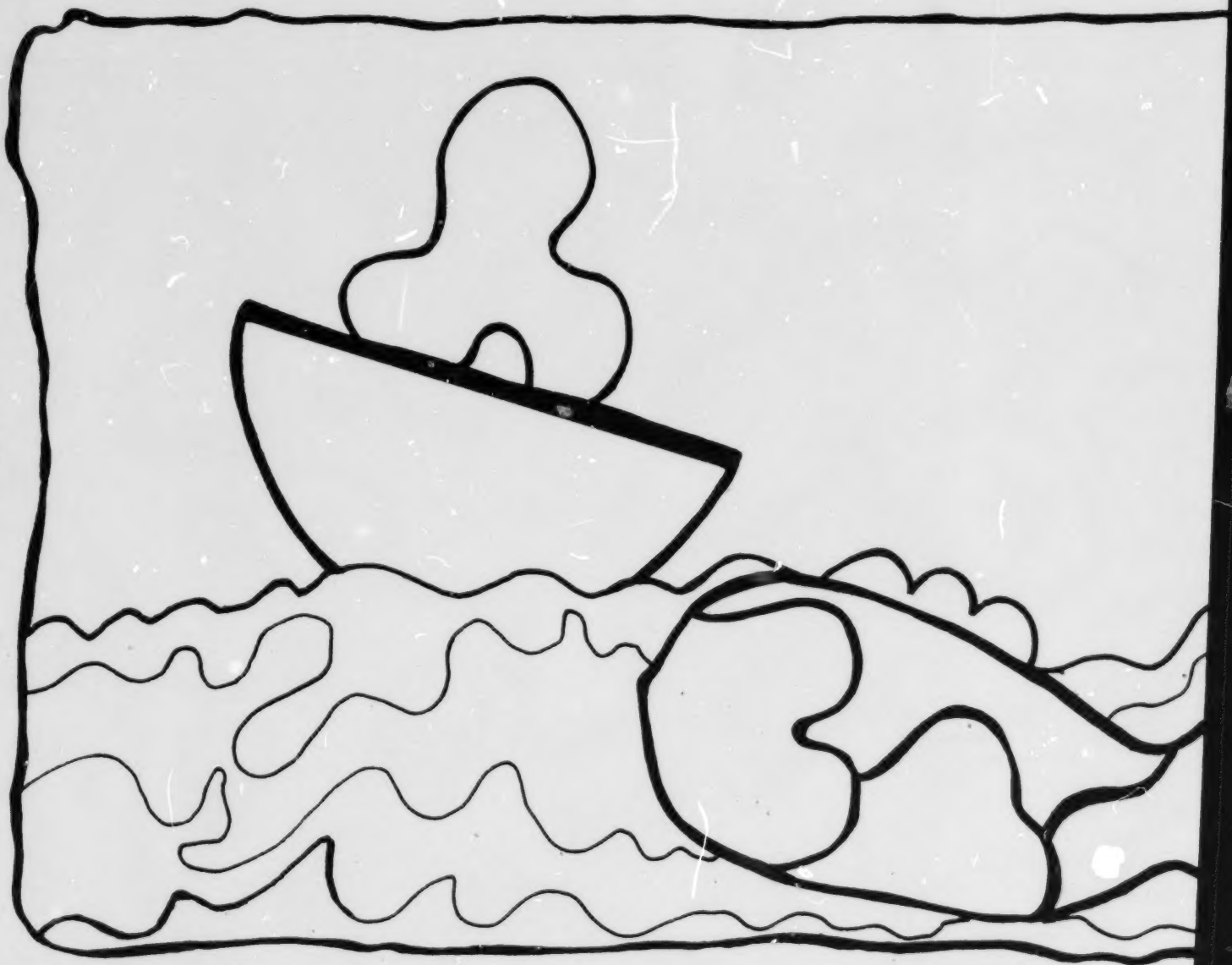
Pezzetinno climbed up and down, up and down, until finally, exhausted, he tripped, tumbled down.....

.....and broke into lots of little pieces! The wise-one had been right. Pezzetinno now knew that he too, like all the others, was made of little pieces.

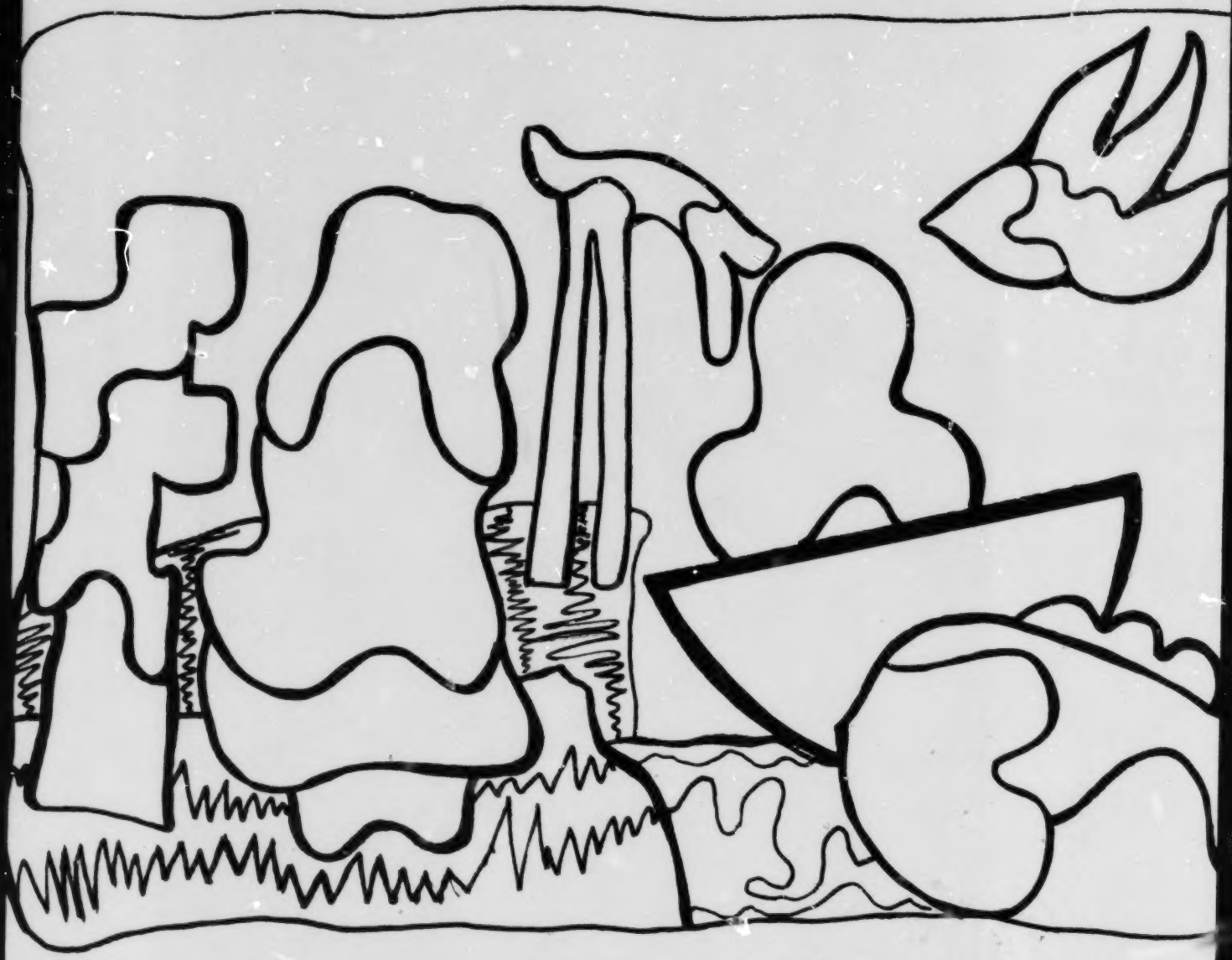
He picked himself up, and when he was sure there was not a single little piece missing, he ran back to his boat.

He rowed all night to get home as fast as he could.

All his friends were waiting for him. "I am myself!" he shouted full of joy. His friends didn't quite understand what he meant, but Pezzetinno seemed happy, and so they were happy too.



19



EQUALITY - PART II

SKILLS DEVELOPED: Word identification, open discussion, listening, writing, decision making, creative writing, puppetry, role play, pantomime, spelling, dictating words and sententces, organizing ideas and information, introducing, explaining career orientation

VOCABULARY: basic needs skills interests occupation

(Add those appropriate for grade level)

MATERIALS: Oaktag, colored cellophane, student copies of handouts, crayons, wallpaper samples (optional), butcher paper, large pieces of art paper, hat/prop collection, PEOPLE ARE LIKE LOLLIPOPS, by Ann Larris, Holiday House Publishing Co., New York.

PURPOSE: TO EXTEND THE APPRECIATION OF INDIVIDUAL DIFFERENCES TO INCLUDE MEMBERS OF EACH STUDENT'S IMMEDIATE COMMUNITY.
TO PROVIDE SITUATIONS IN WHICH STUDENTS RECOGNIZE HOW THEIR CLASSROOM COMMUNITY BENEFITS WHEN THE CONTRIBUTIONS OF ITS MEMBERS ARE RECOGNIZED AND VALUED.
TO EXTEND THIS RECOGNITION TO THAT OF THE LARGER COMMUNITY IN WHICH THEY LIVE.

PROCEDURE:

1. Prepare classroom by decorating the bulle tin or chalkboards with large oaktag lollipops covered with bright cellophane paper wrappers. Vary the sizes, colors and shapes of these lollipops. Use chalkboard for display of student work associated with this lesson.

2. Read the story and show pictures from PEOPLE ARE LIKE LOLLIPOPS.

3. Distribute handout, p. 25 and direct students to:

    a. Print or write the words tall and short under the appropriate figures.
    b. Color the cutout figures.
    c. Direct students to choose "wrappers" from handout, p. 26 color, cut out and dress the figures as they wish. Students may draw on own "wrappers" if they prefer.

4. Things In Common Poster

    a. Direct students to tape or paste one of their cutout figures on a large sheet of art paper or butcher paper.

b. Brainstorm different types of homes, clothes, and foods people have.
c. Have students choose examples of each and list or draw them beneath their cutout figure.
d. Display student work and discuss similarities in these basic needs.
e. Relate this activity to geography or social studies for older students by showing pictures of people and regions in which they live. Also discuss the resources of these lands used for basic needs.

5. Student Interests and Preferences - call attention to the variety of skills and interests of the individuals in the class using one or more of the following activities:

a. Students may sculpt animals from a sawdust mixture. For directions, see p. 8.
b. Do a puppet show to introduce different occupations or to tell a story about an occupation. (See pp. 3-12 for booklet on puppetry.)

Students volunteer for work they are most interested in or feel they are able to do such as scenery, props, building the stage, making puppets or costumes for the puppets, composing the script, making posters or giving talks publicizing the show. Discuss the skills necessary for each of the jobs involved.

6. Extend idea of special interests with a brainstorming activity in which students suggest, draw, bring pictures of, pantomime, or use puppets to tell about favorite:

leisure time activities	colors
T.V. shows	places to eat
music	sports
foods	

7. Variety Adds Spice

a. Take a real or imaginary walk with students through the neighborhood or a familiar business or office building.
b. Upon return ask:
Tell me all the occupations that you observed while we were on our walk. Or: What kind of work did we see being done while we were on our walk?
List those occupations as they are recalled. This can be correlated with the Book by listing and displaying them on construction paper lollipops.
c. Ask:
What special skills must a _____ have? for each of the occupations.

8. Have students select a hat which has an occupation association, introduce themselves and tell a story which includes information about the skills necessary to the occupation represented by their hat. Puppets can be used for this activity in place of hats.

9. Distribute handout, p. 28 or use pictures of people in different occupations.

    a. Ask:
    What do you think is the occupation of the person in this picture?
    What are some things they must know or be able to do?
    What might they have been interested in at your age?
    Who would be interested in this kind of occupation?
    b. Emphasize that our community is a good one because there are people with different interests and abilities who are able to do different jobs. Because our classmates have different interests and abilities, our community will continue to be a good one.

10. Distribute handout, p. 29. Direct students to choose some occupations from the list and to show their interest in the occupation by placing each at the appropriate point on the range of positions line.

11. Students write or dictate letters to people in an occupation in which they are interested, asking about the skills, training and education required for the occupation.

    Use a news interview or panel discussion format to question resource people from the community.

12. Students may write or dictate a newspaper Help Wanted Ad, that would describe the requirements for a job discussed in the other activities. Display student work.

13. Finish the following sentence on a leaf-like piece of paper and display on a Golden Wish Tree made by spraying a tree branch with gold paint:

    In spite of different sizes, shapes, colors, places, and wrappers people are just people and my greatest wish is_____.

PEOPLE ARE LIKE LOLLIPOPS

By Ann Larris, Holiday House Publishing Company, New York, New York

There once was an old man with great wisdom who lived in the Land of Salizar. After spending many years studying many great books written by many great thinkers, he finally came up with this,

PEOPLE ARE LIKE LOLLIPOPS

What?

"Yes," the old wise man said. "PEOPLE ARE LIKE LOLLIPOPS."

Now this needs a little thought.....

Let's think.....

First of all, everyone knows that lollipops come in all different SIZES. (picture of lollipops)

And people come in all different SIZES too. (different sizes of people)

Lollipops come in different shapes. (picture)

And people come in different shapes. (picture)

Lollipops come in all different colors. (picture)

And people come in all different colors too. (picture)

Lollipops come from different places. (pictures with flags)

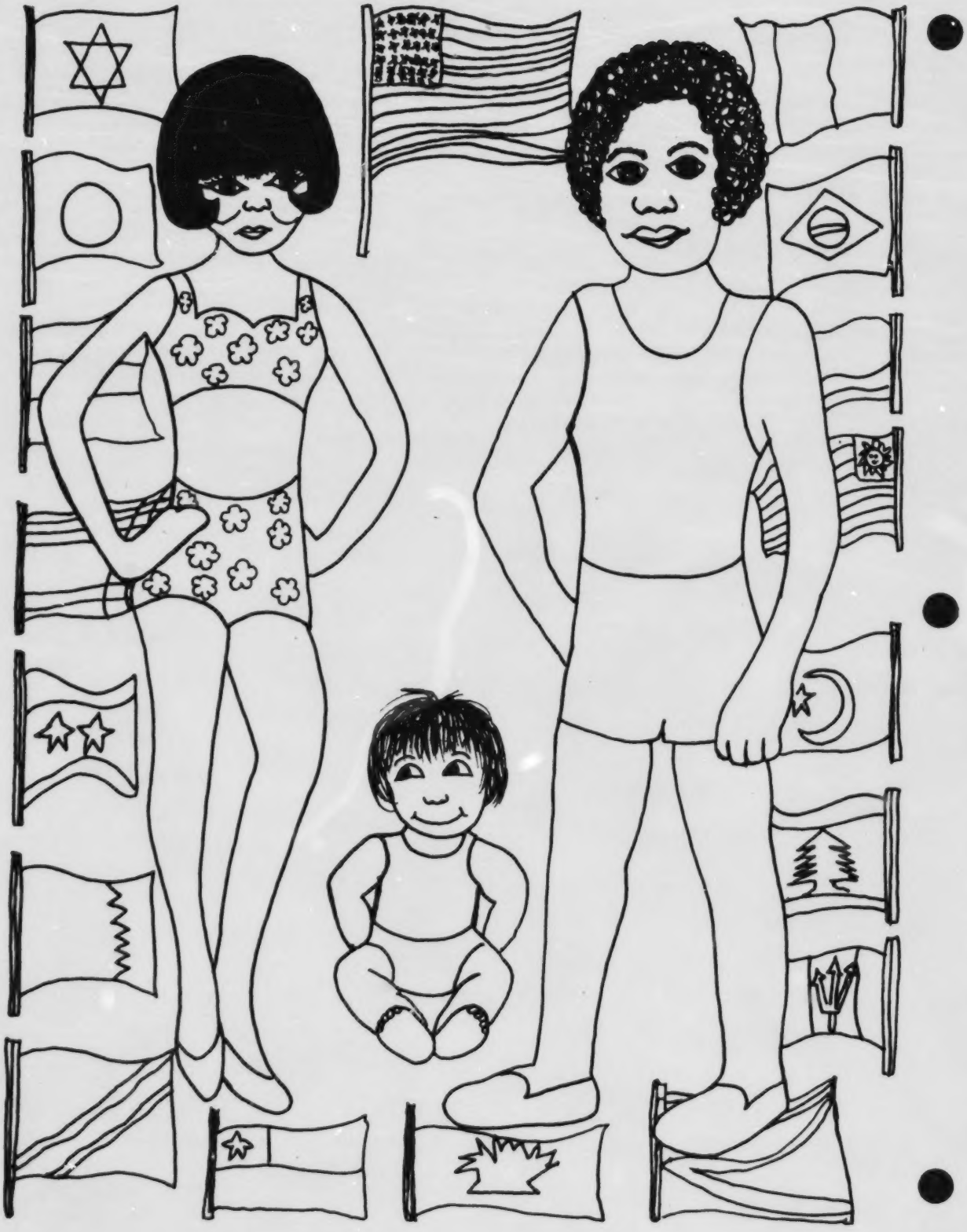
And people come from different places, too. (picture of world)

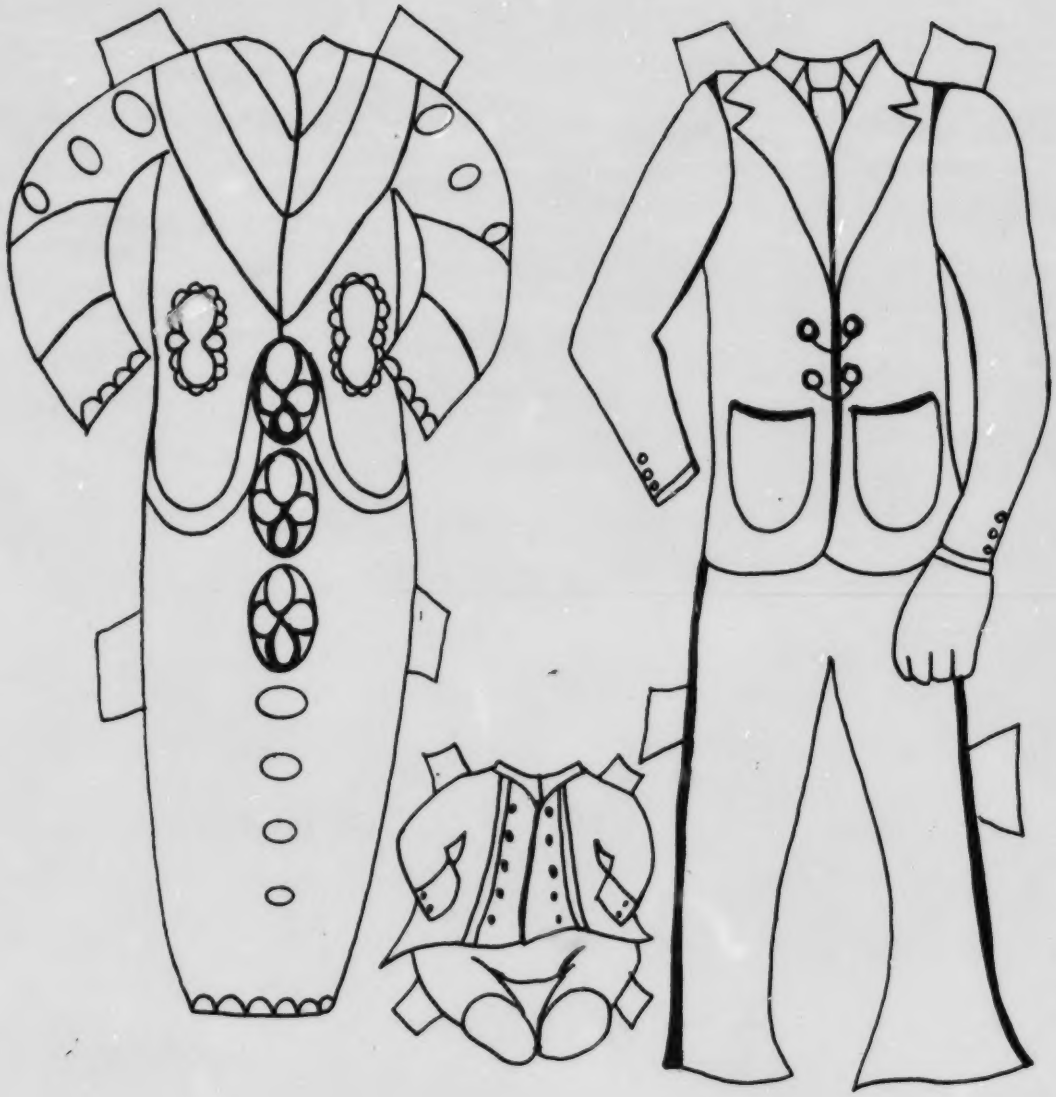
Lollipops come in different wrappers, plain and fancy. (picture)

And so you see, the wise man from Salizar was right.
PEOPLE ARE LIKE LOLLIPOPS!

BECAUSE

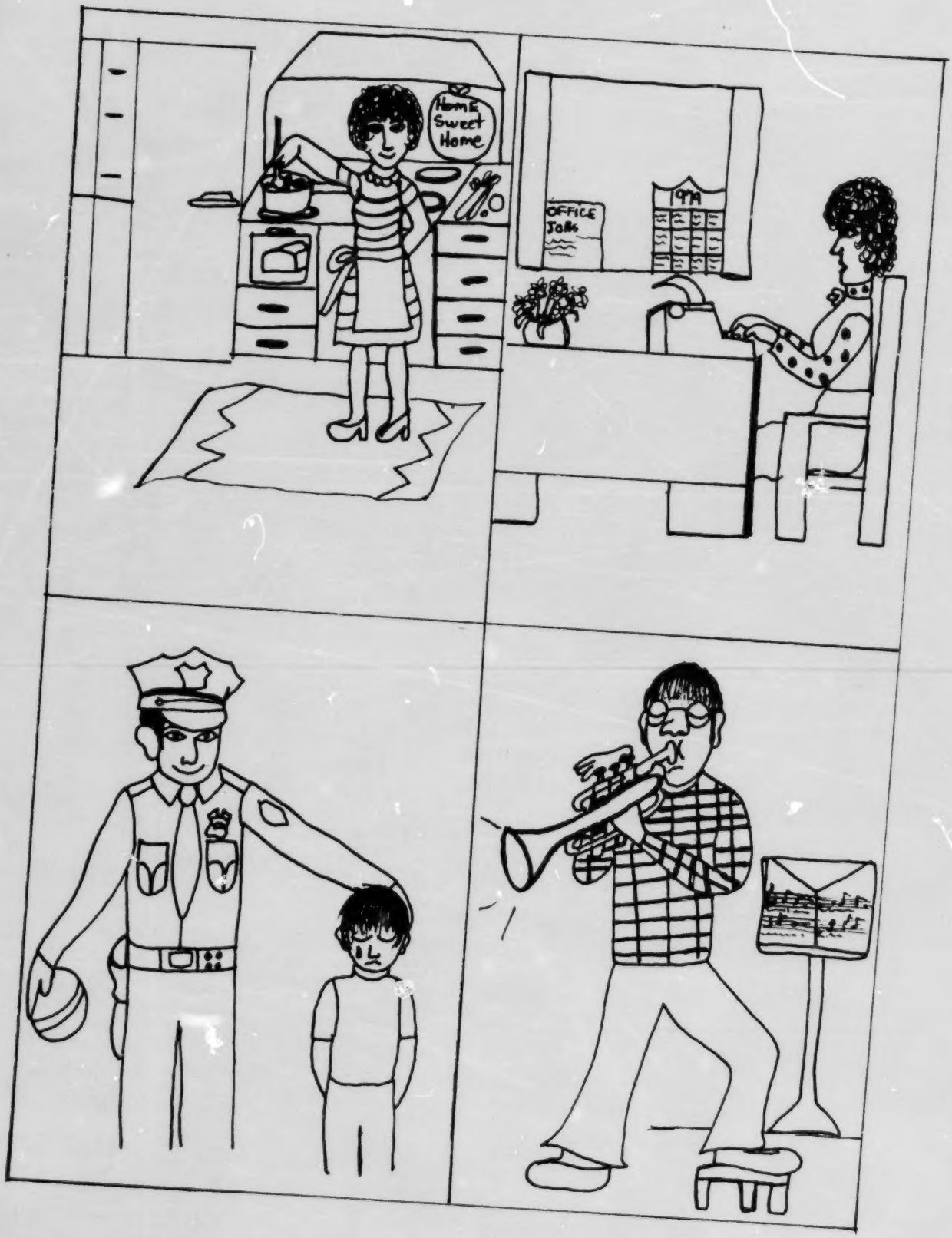
In spite of all different sizes, shapes, colors, places, wrappers, when you come right down to it.....All lollipops are just lollipops and all people are just people.

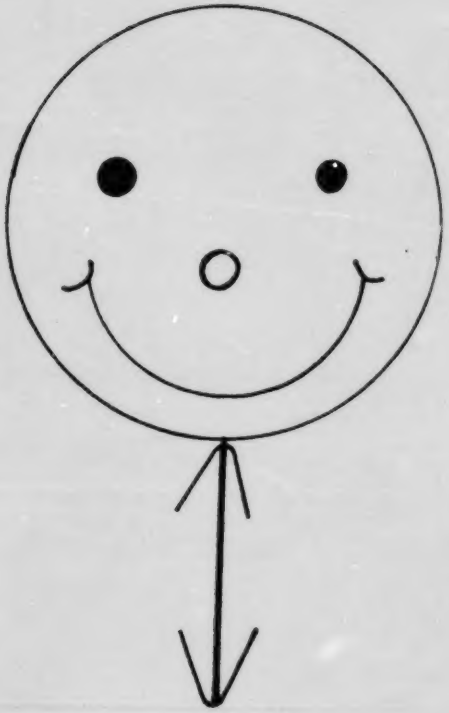




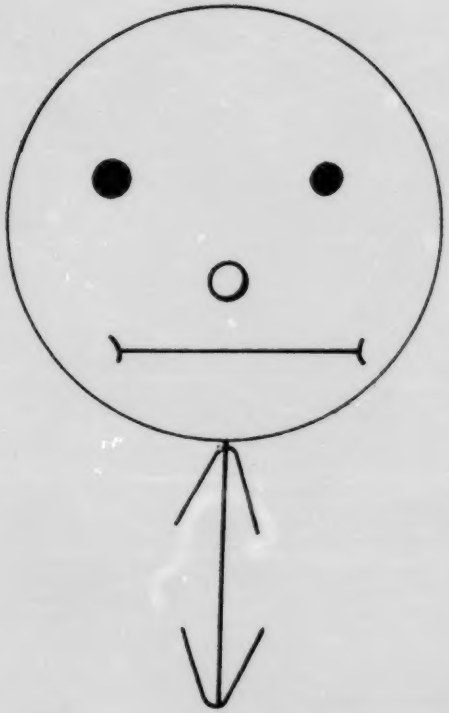
32

33


Home Sweet Home
OFFICE Jobs
9AM



LIKE VERY MUCH



DON'T CARE

NOT LIKE AT ALL

POWER

PART I pp. 30 - 34

Lessons based on Book entitled, And My Mean Old Mother Will be Sorry, Blackboard Bear by Martha Alexander

PART II pp. 35 - 39

Lessons based on books entitled, Red Light Says Stop by Judith Corwin and Never Talk To Strangers by Irma Joyce

PART III pp. 40 - 44

Lessons based on book entitled Swimmy by Leo Lionni

POWER - PART I

SKILLS DEVELOPED: word identification, open discussion, listening, interpreting symbols, value judgements, writing, creative writing, puppetry, role play, sequencing, motor skills, following directions

VOCABULARY:

authority	rules	leader	responsible
absent	teacher	policeman	mother
father	principal	judge	Jr. police

(Add those appropriate for grade level)

MATERIALS: Copies of handouts, crayons, sentence strips, poster board or butcher paper, masking, bean bag, oaktag, AND MY MEAN OLD MOTHER WILL BE SORRY, BLACKBOARD BEAR, by Martha Alexander

PURPOSE: TO IDENTIFY AUTHORITY FIGURES IN THE HOME, CLASSROOM, AND COMMUNITY.
TO EXPERIENCE THE ABSENCES OF LEADERSHIP OR AUTHORITY.

PROCEDURE:

1. Read and show pictures from MY MEAN OLD MOTHER WILL BE SORRY, BLACKBOARD BEAR or another children's story showing a lack of authority. Some examples: WHERE THE WILD THINGS ARE by Maurice Sendak or THE CAT IN THE HAT, by Dr. Seuss. Adapt these questions accordingly:

    a. Have you ever felt like the little boy in this story?
    b. Why do you think his mother tells him to brush his teeth?
    .....not to eat too many sweets.....
    c. Should she do this?
    d. Why does she have this authority?
    e. What might happen if she did not? What happened to the boy when he was away from his mother?
    f. Can you think of anything else that might have happened?
    g. Name some other people you can think of who have authority.

2. Distribute to students copies of handouts pp. 32-34. Project an enlarged copy of each symbol and ask students:

    a. Who do you think of when you see this symbol?
    b. What authority does this person have?
    c. What might happen if no one had this authority?

    Direct students to print or write beside the symbol, the person represented by the symbol. Draw pictures for parents and teacher, p. 34.

3. Print the names of authority figures on large sentence strips as students are identifying them.

Have students take turns holding up the sentence strips either as a vocabulary activity or to take turns using the word in a sentence about authority. Example: Our Coach helps us to play together better.

4. Make a beanbag game as follows:

   Mask off squares on the floor in which you will place enlargements of the symbols in handouts, pp. 32-34. Tape symbols to the floor in the squares. Students take turns throwing the beanbag and identifying or making a sentence about the authority of the person represented by the symbol on which the beanbag lands.

5. Older students identify by name people in authority such as:

teacher	governor	U.S. senator
principal	local judge	state senator
mayor	president	U.S. representative
		state representative

   (Add any authority figures appropriate for grade level)
   Using an opaque projector, project magazine, newspaper or actual pictures of these people for identification and writing activities suggested above.

6. Using pictures from chamber of commerce and state capital brochures, as well as state and local newspapers, prepare a "scrapbook table." Students work in groups or during free time to make a scrapbook or poster of their leaders.

7. Younger students may select a hat which represents a person in authority and role play what that person does along with how he/she thinks that person would respond to teacher suggested or actual situations. These can be from a teacher collection of hats, hats borrowed by or made by the students in an art project. Direct students to choose a hat or other property of a person in authority and tell the rest of the class something that they do.

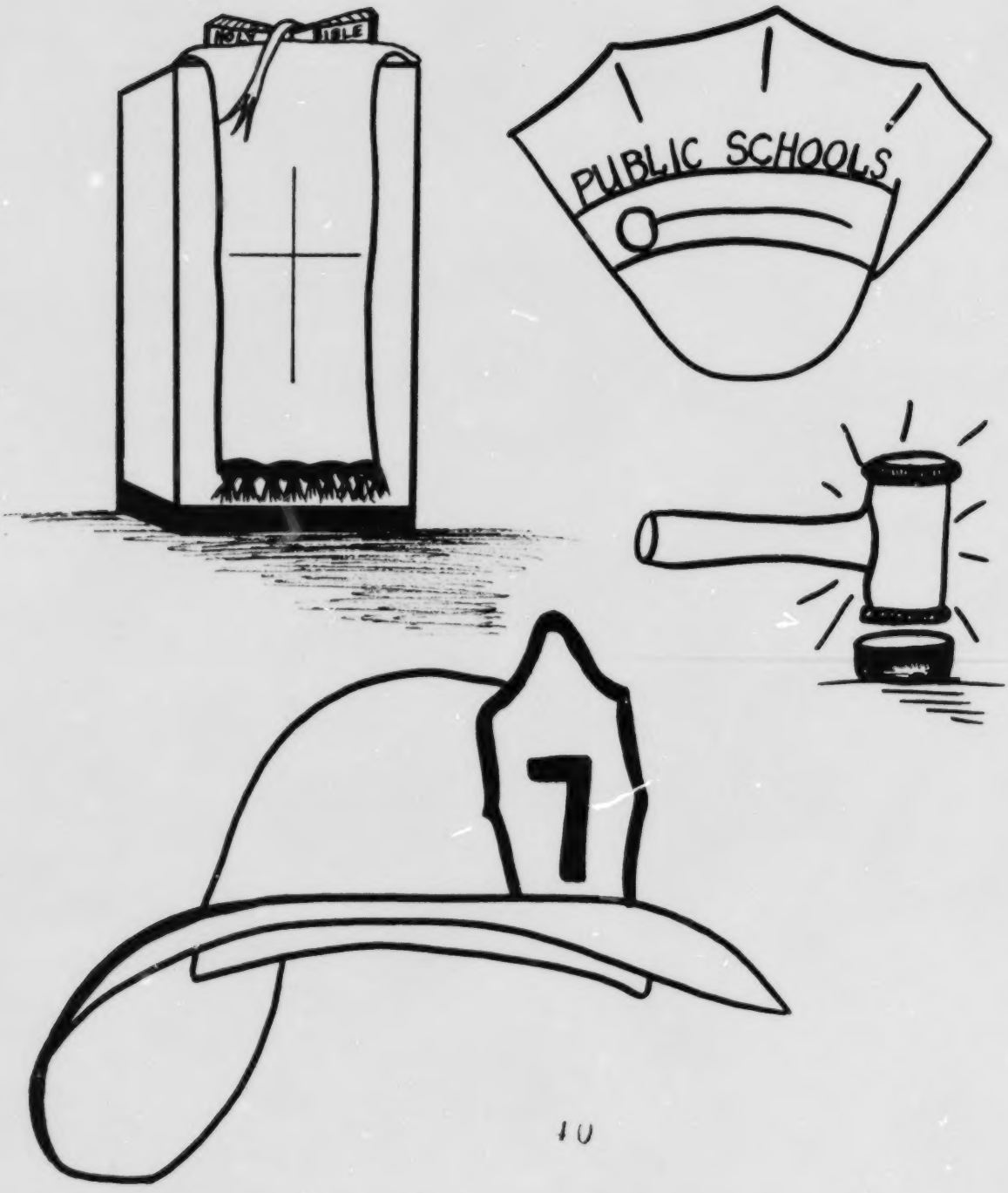
8. Have students use mime, role play or pupperty to tell own stories about absence of authority and its results. Teachers may want to suggest situations or show pictures that would suggest situations.

   Sample situation:

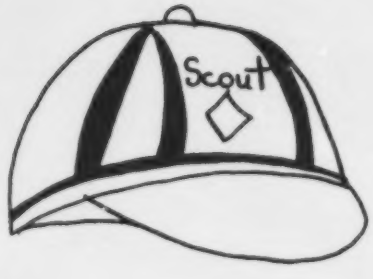
   Can you think of a time when _(name an authority figure)_ was not there. Act out or tell us a story about what happened or what might have happened.

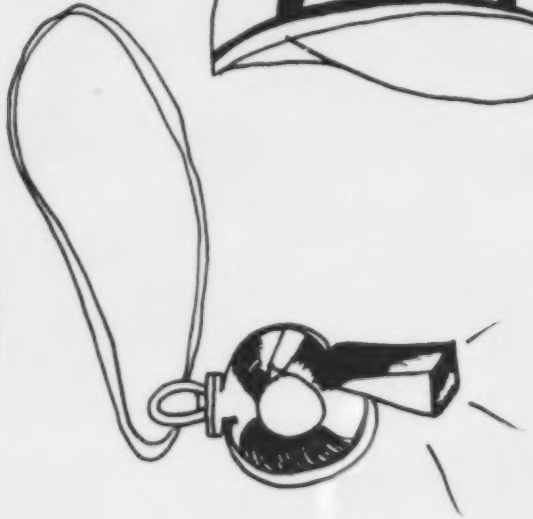
9. Following activity (8) or a similar activity ask students to evaluate their feelings about absence of authority by using the following activity:

   Tape large copies of the smile and frown faces in handout, p. 93, to the floor in four different corners or locations and direct students to stand on or near the one that expresses how they felt when they tried to play or work in a situation where a leader was needed but not present.



10


Scout



MOTHER

FATHER

TEACHER

12

POWER - PART II

SKILLS DEVELOPED: word identification, creative writing, listening, interpreting symbols, motor skills, following directions, value judgments, writing.

VOCABULARY: rules enforce safety

(Add those appropriate for grade level.)

MATERIALS: Milk cartons for each student, colored construction paper or celophane, butcher paper, poster board, RED LIGHT SAYS STOP, by Judith Corwin, NEVER TALK TO STRANGERS, by Irma Joyce, illustrated by George Buckett, copyright 1967 by Western Publishing Company, Inc., used by permission of the publisher.

PURPOSE: TO RECOGNIZE THAT IT IS OFTEN NECESSARY TO MAKE RULES TO ENSURE ORDER AND SAFETY.
TO DEMONSTRATE THE NEED FOR ENFORCEMENT OF RULES AND GREATER AWARENESS OF THOSE WHO ENFORCE THEM AT HOME, SCHOOL, AND COMMUNITY.

PROCEDURE:

1. Read and show pictures from NEVER TALK TO STRANGERS by Irma Joyce. Any story or children's book emphasizing safety rules can be substituted.

2. Follow the poetry pattern of NEVER TALK TO STRANGERS or use any other poetry pattern. Direct students individually or as a group to write a poem about one of the following:

    a. picking up toys or equipment.
    b. bicycle rules
    c. closing drawers and doors safely
    d. cleaning up spills and any other safety precaution to be emphasized.

3. Read RED LIGHT SAYS STOP by Judith Corwin. Substitute any story or children's book dealing with safety rules and their enforcement.

4. Follow illustration, p. 39, #1, for student made traffic lights.

    Materials: Gallon milk carton, tempera or poster paint, colored cellophane or construction paper for lights, black construction paper for shields. Cartons will hold color better if dipped in boiling water and dried first. Students paint cartons, cut three holes for lights, glue colored paper over holes and attach shields.

5. Direct students to take turns telling what each color on the traffic signal means. Have students draw or identify other traffic symbols. Example illustration, p. 39, #2.

6. Play Traffic Light Game:

Determine a starting and goal line with enough space in between for running.
Player (leader) whose turn it is turns back to players, closes eyes, calls one, two, three, green light.
Players run until leader calls red light at which time he opens his eyes.
Anyone moving when red light is called is sent back to the starting line.
As soon as another player reaches the goal line he/she becomes the leader.

7. Ask: What rules do you think of when you look at this picture? Show:

a. school bus
b. jr. patrol person
c. automobile
d. boat

(Add those appropriate to grade level and area.)
Who enforces these rules?

8. Students help prepare a list of safety and health rules for classroom. List student contributions on the board and ask students to vote on the ten most important rules. List those on a large sheet of butcher paper or poster board. Students decorate as an art project.

9. Show students the symbols of other safety signs.

STOP	GO	WALK	DON'T WALK
OPEN	CLOSE	NO PARKING	NO LEFT TURN
DANGER	ENTRANCE	EXIT	GO SLOW
SCHOOL ZONE	NO PASSING	KEEP RIGHT	

Ask: a. From the symbol on the sign can you tell what the sign means?
b. Chose one of the safety signs and draw a new symbol that shows the meaning of the sign.

Out of cardboard or construction paper, direct students to design and make safety signs for the halls, play ground, or other areas.

NEVER TALK TO STRANGERS

By Irma Joyce, illustrated by George Buckett, copyright 1967 by Western Publishing Company, Inc., used by permission of the publisher.

If hanging from a trapeze
And up sneaks a camel with bony knees
Remember this rule if you please.....
NEVER TALK TO STRANGERS.

If you are shopping in a store
And a spotted leopard leaps through the door,
Don't ask him what he's shopping for.....
NEVER TALK TO STRANGERS.

If the doorbell rings and standing there
Is a grouchy, grumbling grizzly bear,
Shut the door, your mother won't care.
NEVER TALK TO STRANGERS.

If you are in the park for a walk
And out of a cloud parachutes a hawk,
Unless you know his name, don't talk.
NEVER TALK TO STRANGERS.

If you are waiting for a bus
And behind you stands a rhinoceros,
Though he may shove and make a fuss,
NEVER TALK TO STRANGERS.

If you are out for a mountain climb
And a coyote asks if you know the time,
Let him wait for a clock to chime.
NEVER TALK TO STRANGERS.

If you are mailing a letter to Aunt Lucille
And you see a car with a whale at the wheel
Stay away from him and his automobile.
NEVER TALK TO STRANGERS.

If you are riding your bike at noon
And you see a bee with a bass bassoon
Don't stop to ask the name of his tune.
NEVER TALK TO STRANGERS.

If you are swimming in a pool
And a crocodile begins to drool,
Paddle away and repeat this rule.....
NEVER TALK TO STRANGERS.

But if your father introduces you
To a roly-poly kangaroo,
Say politely, "How do you do?"
That's not talking to strangers
Because your father knows him.

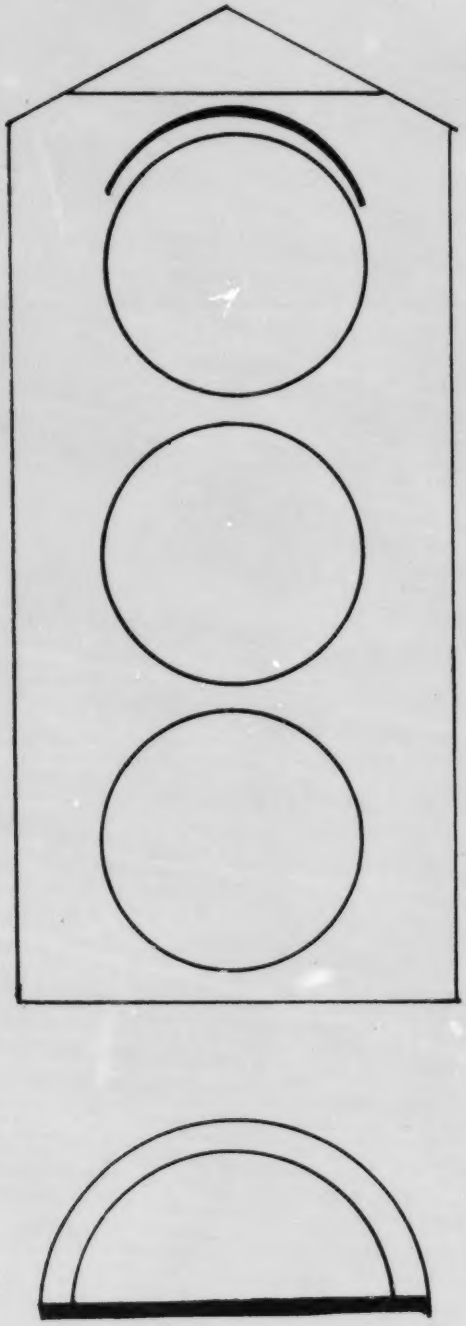
If your teacher says she'd like you to meet
A lilac llama who's very sweet,
Invite her over and serve a treat.
That's not talking to strangers
Because your teacher knows her.

If a pal of yours you've always known
Brings around a prancing roan,
Welcome him in a friendly tone.
That's not talking to strangers.

If while eating toast and honey,
You catch a glimpse of the Easter Bunny,
Tell him a joke. He'll think it's funny
That's not talking to strangers
Because everybody knows him.

Now I'll tell you why you've never heard
This jolly giraffe say a single word.
It's because he learned from a little bird.....
NEVER TALK TO STRANGERS.

#1



#2

POWER - PART III

SKILLS DEVELOPED: Word identification, motor skills, puppetry, following directions, listening, sequencing, story telling, creative writing.

VOCABULARY: leader cooperation authority power responsibility

(Add those appropriate for grade level)

MATERIALS: Student copies of handouts, colored yarn, oaktag, colored tissue paper, poster board, handles for stick puppets, SWIMMY, by Leo Lionni, copyright 1973 by Pantheon Books, a Division of Random House, used by permission.

PURPOSE: TO DISCUSS THE QUALITIES OF GOOD LEADERS.
TO EMPHASIZE THE IMPORTANCE OF COOPERATION WITH RESPONSIBLE AUTHORITY.

PROCEDURE:

1. Read and show pictures of SWIMMY by Leo Lionni.
   Distribute handout, pp. 43-44. Direct students to cut out characters and color or stitch along the outline of the character with bright color yarn. Reproduce on oaktag for yarn activity and punch holes along the outline of the character.
   Have small groups of students work on a tissue paper collage of the sea for a background.

   Directions:
   a. Tear pieces of tissue paper in various sizes and shapes. Use diluted white glue and 5 to 6 thicknesses of paper in sea colors, one color on top of another.
   b. Use a moderately wet sponge and dab paper with water to fade colors together.
   c. Allow to dry, press flat and draw on desired figures or lines with thick black marker or glue yarn in desired pattern.

2. Direct students to retell story using paper collage background and stick puppets made from cutout characters. Students may retell story by holding the cutout characters and arranging themselves in proper sequence.

3. Project the picture of the large fish made up of all the smaller fish onto the background and ask:

   a. What has happened in this picture?
   b. Is Swimmy a leader?
   c. Why do you think he is a leader?
   d. How were the fish able to protect themselves?

e. Do you think they would have been saved if they had not worked together with Swimmy?
f. Can you think of a leader that you work together with?
g. Do you think it is important to help a leader?

Students could also use these materials to create a new ending to the story or an entirely new story about leadership.

4. Younger students can play "Follow the Leader," using body movements to music. Example: run in place, walk, tiptoe, gallop, skip, rock, sway, bend, clap hands, snap fingers, wave arms, etc. Use activity to stimulate a discussion of the word leader.

5. Direct students to find or bring to school pictures of people who are leaders of groups. Suggestions: cub scouts, Bluebirds, Brownies, coaches of league sports, reading group leaders, public officials (if appropriate for grade level.) Show picture and ask:

   a. Who is the leader of this group?
   b. What does the leader do?
   c. If you were to be the leader of this group how would you act?
   d. What should each member of the group do to help the group?
   e. What might happen if the leader failed to do what he should do?
   f. What might happen if the members of the group failed to do what they should do?
   g. If you were choosing a leader for this group what would you want the leader to be like?

6. Review these traits with students when leadership is chosen for art projects, reading groups, playground games, classroom cleaning projects, etc. Review by saying: Tell me all the words that you can think of to describe a good leader.

7. Print qualities of a good leader suggested by students on sentence strips and display on chalkboard or bulletin board. As students display these traits, place the students' pictures near the corresponding sentence strip. Colorfully decorate this "Leader Hall of Fame" and display.

8. Have students finish the following sentences:

   a. I think a good leader is a person who _____.
   b. If I were a leader I would _____.
   Students read their sentences to the class.
   This activity could be delegated to teacher or aide.

9. With the help of a music teacher, compose a song about leaders. Use words suggested by students as leadership traits/sentences written by students concerning leadership and put these ideas to a melody familiar to the students.

SWIMMY

By Leo Lionni, copyright 1973 by Pantheon Books, a Division of Random House, used by permission.

A happy school of fish lived in the corner of the sea somewhere.
They were all red, only one of them was black as a mussel shell.
He swam faster than his brothers or sisters. His name was Swimmy.

One bad day a tuna fish, swift, fierce, and very hungry, came darting through the waves. In one gulp he swallowed all the little red fish.
Only Swimmy escaped.

He swam away in the deep wet world. He was scared, lonely and very sad.

But the sea was full of wonderful creatures, and as he swam from marvel to marvel, Swimmy was happy again.
He saw a Medusa made of rainbow jelly.

A lobster who walked like a water moving machine.....

Strange fish pulled by an invisible thread.....

A forest of seaweeds growing from sugar candy rocks.....

An eel whose tail was almost too far away to remember.....

And sea anemones who looked like pink palm trees swaying in the wind.

Then hidden in the dark shade or rocks and weeds, he saw a school of little fish, just like his own.

"Let's go swim and play and see things!" he said happily.
"We can't said the little red fish. The big fish will eat us all."

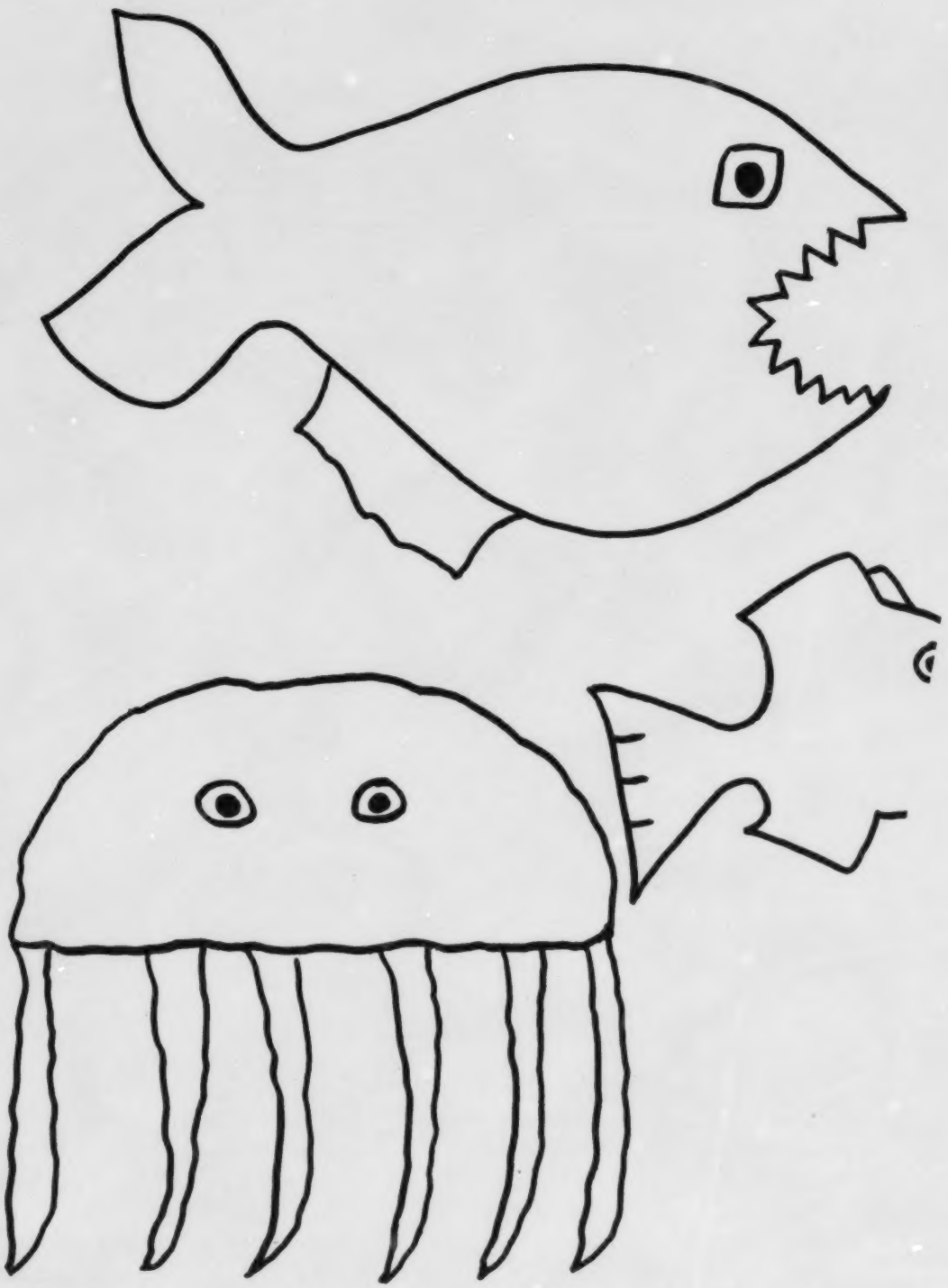
"But you can't just lie there," said Swimmy. "We must think of something."

Swimmy thought and thought.
Then suddenly he said, "I have it!"
We are going to swim altogether like the biggest fish in the sea.

He taught them to swim each together, each in his own place,

And when they had learned to swim like one giant fish, he said, "Ill be the eye."

And so they swam in the cool morning water and in the midday sun and chased the big fish away.



JUSTICE

PART I pp. 45 - 51

Lesson based on book entitled, The Eggs by Aliki

PART II pp. 52 - 57

Lessons based on story entitled Blind Men and The Elephant by John Godfrey Saxe

JUSTICE - PART I

SKILLS DEVELOPED: Discussing, listening, telling stories, creative writing, dictating words, sentences and stories, word identification, role play, puppetry, weighing facts and making decisions, expanding vocabulary.

VOCABULARY:

dispute	judge	accused	guilty
conflict	jury	facts	trial
evidence	fair	justice	court

(Add those appropriate for grade level. Print these on sentence strips to be used in activities.

MATERIALS: Student copies of handouts, construction paper, art paper, crayons, simulated classroom incidents appropriate for grade level, THE EGGS, by Aliki, copyright by Pantheon, Division of Random House, Inc. Permission granted.

PURPOSE: TO ENCOURAGE DISCUSSION OF WHAT IS FAIR (JUST) AND UNFAIR (UNJUST).

PROCEDURE:

1. Read a familiar children's story appropriate for grade level in which someone is treated unfairly.

   Goldilocks and Three Bears.....trespassing and destruction of property
   Three Pigs.....destruction of property
   Peter Rabbit.....stealing of property

   Ask:

   a. Did anyone in the story break any rules?
   b. What did that person do?
   c. Did Goldilocks have her Mother's permission to go into the woods?
   d. Why do you think Goldilocks went into the Bear's house?
   e. Was this fair to the Three Bear's?
   f. How would you feel if someone came into your house when you were gone?
   g. What do you think would have happened to Goldilocks if this were a true story?.....lead into trial....

   Use similar questions for other stories.

2. Direct students to dictate or write their own story in which someone is treated unfairly. These can be read to the class or used as scripts for puppet show.

Another way to use this is to have students change the ending of a familiar story.

3. Distribute handouts, pp. 49 and 50. Ask:
   a. What is happening in this picture?
   b. Is it unfair to anyone?
   c. How would you feel in that person's place?

   Direct students to write captions under the pictures.

   Students use one of these pictures and tell a story about what is happening.

   Older students might draw own cartoons and write captions.

   This activity can be extended by using magazine or other pictures suggesting injustice or conflict appropriate for grade level.

4. Read and show pictures from THE EGGS. Distribute a copy of handout, p. 51 (Scale of Justice)

   Ask: What was the Sea Captain accused of?
   As students recall the facts of the story, list them on an enlarged scale of justice on the board.
   Above the scale place a sentence strip with the title,
   THE EGGS: Innkeeper vs. Sea Captain

   Place vocabulary sentence strip, FACTS, in the center of the scale and ask questions to obtain the facts. List these as the students give them: Those in favor of the Innkeeper on the left side and those in favor of the Sea Captain on the right side. These are to be "weighed" by the students as they consider the "case."

   Place vocabulary sentence strip, VERDICT or DECISION, at the bottom of the scale and ask: If you were the judge or the jury looking at these facts, in whose favor would you decide? Give reasons why.

   Emphasize the importance of looking at both sides of a dispute or an issue before making a decision.

   Use this procedure to help settle classroom management problems or disputes.

   Other books that can be used include: STREGA NONA by Tomie de Paola, THE CHINESE BROTHERS by Claire Bishop and CHOUCHOU by Francoise

5. This can be extended by preparing simulations of classroom situations or home situations using this format: Here's the Scene_____
   People_____
   Action_____
   Facts_____

   Students role play or use puppets to act out situation and settle the dispute. Use the scale of justice procedure.

THE EGGS

A Greek Folk Tale retold and illustrated by Aliki, copyright by Pantheon, Division of Random House, Inc. Permission granted.

Once there was a sea captain whose most precious possession was his boat. When he was not at sea, the captain scrubbed and patched and painted it. His wife would shake her head and say, "Heaven forbid that anything should happen to the caique."

The captain's life was not easy. The sea was often dangerous, and the days away from his family were lonely. Yet, his happiest hours were those spent on his boat. The captain knew all the ports well. He travelled to them with his cargo of fish or beans or olives. It happened one day that he docked in a port he seldom visited. As his crew unloaded the caique, the captain told them he was going to lunch.

He found an inn near the harbor and entered. "Good afternoon," he said. "What do you have to eat?"

"Not a thing," answered the innkeeper. "We've run out of all the food. I just sent the boy to get some."

"Then I'll find another place to eat," said the hungry captain, and he turned to go.

"Wait!" said the innkeeper. "I was just frying four eggs in the kitchen. Maybe you'd like them."

"That's food to satisfy anybody's hunger," answered the captain, and he took a seat. Just as he was finishing his meal, one of his sailors ran in.

"Quick, Captain!" he cried. "A storm is coming. We must leave at once." The men ran out in such a hurry that the captain forgot to pay for the eggs. Luckily, they sailed off before the winds could do the boat any damage.

Time passed. Back and forth the captain travelled, from port to port.

At last, after six years, he returned to the place where he had eaten the eggs. As soon as they docked, he went to the inn, for he had never forgotten his unpaid meal. "Now I would like to pay for the eggs I ate six years ago," he said.

"Fine," said the innkeeper. "That will be five hundred gold pieces."

"What! Five hundred gold pieces!" cried the captain. "Who ever heard of such a price for four fried eggs?"

"My dear captain," said the clever innkeeper. "If I had those eggs, I would have put them under a hen. They would have hatched. I would have

two hens and two cockerels. They would have grown and multiplied, and in six years I would have had a huge chicken farm. It could have brought me great wealth. I could just see myself now!"

"Now, pay me or I'll take you to court." The captain was in despair. Such a price would cost him his boat, his house and all of his possessions. Besides, he would be in debt the rest of his life. But the innkeeper would listen to no explanations.

"I will see you in court tomorrow," he shouted. "We will hear what the judge has to say." The captain walked up and down the streets. The thought that he should lose his boat because of four eggs made his head spin. He passed a tavern and decided to go in and think over his problem."

He found a seat in the crowded room and ordered a cup of coffee. While he was sipping and brooding, he heard a voice ask, "What's the matter, my friend? You look distressed." He glanced up and saw a friendly looking man sitting nearby. It was he who had spoken.

In his misery, the captain told him his story. "You have confided in the right person," the stranger said. "I am a lawyer. Now, buy me a glass of wine and I'll see that you don't lose your boat tomorrow."

The next morning the captain arrived in court at seven o'clock. He saw the innkeeper in the crowded room, but nowhere could he find his lawyer. He waited patiently. One hour passed. Then another, and another.

At last everyone who had a case to be tried had finished and was gone. By eleven o'clock the lawyer had still not arrived. The judge grew impatient. "I will wait until noon," he said. "After that there is nothing I can do."

Finally, at five minutes to twelve, the lawyer appeared. "Good morning," he said pleasantly.

"And where have you been, sir?" asked the judge. "We have been here since seven o'clock and now we are nearly starved."

"I am sorry, Judge. But when you hear my story, you will know why I am so late," said the lawyer. "Yesterday a friend gave me a sack of beans. My wife likes them so much, she cooked them. All of them. We ate beans for lunch. We ate beans for dinner. This morning we ate beans for breakfast. But we could not finish them. So we took the leftovers and planted them. Why, you should have seen us!"

"You planted the cooked beans?" laughed the innkeeper. "Whoever heard of cooked beans sprouting?" The lawyer quickly turned to him and said, "AND WHO, SIR, EVER HEARD OF FRIED EGGS HATCHING?"

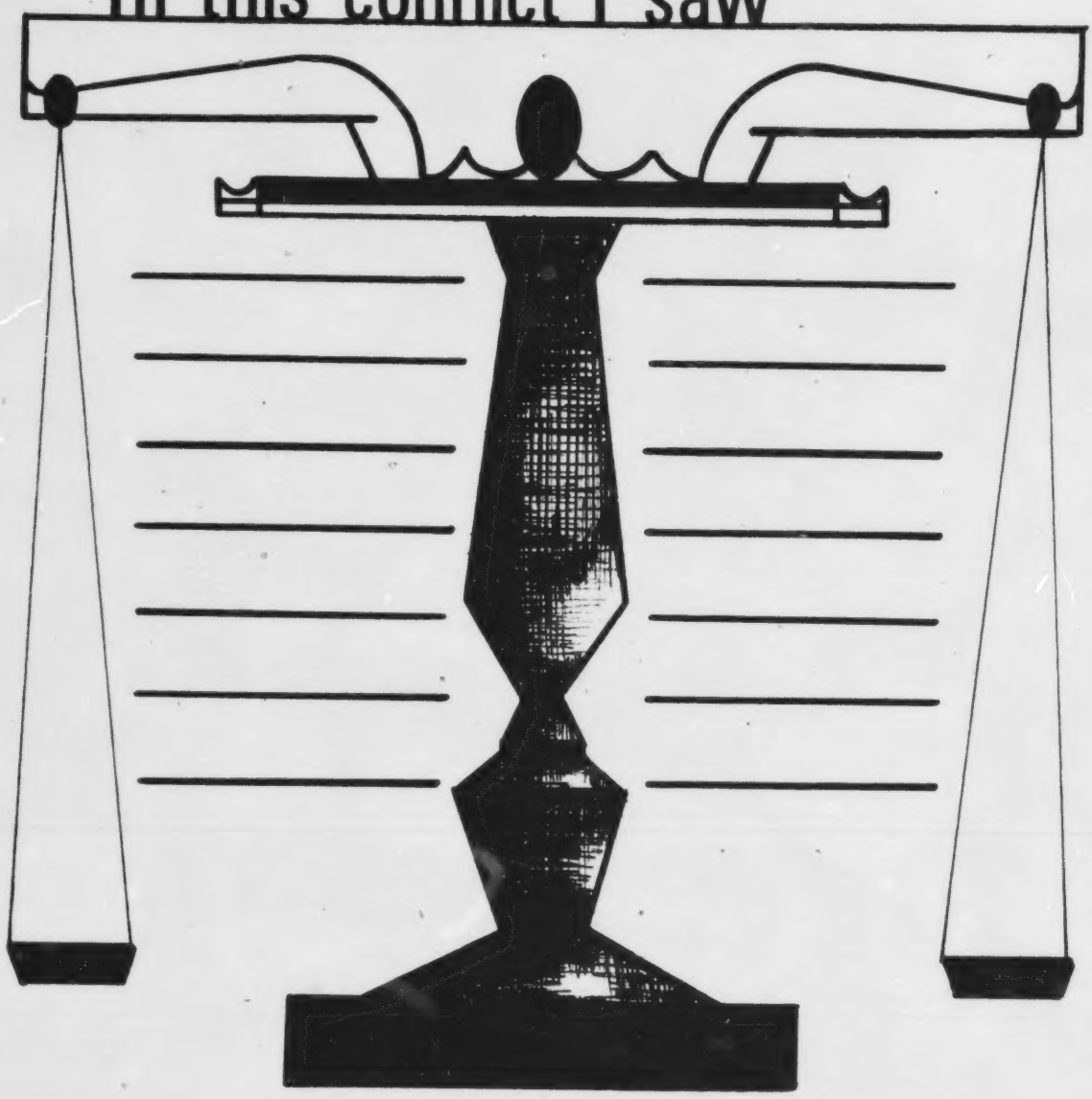
At once the innkeeper realized what he had done. The judge ordered the captain to pay for his four eggs. The captain did it gladly. And to show his gratitude, he gave the innkeeper another handful of money. "This is to fill my friend's glass full of wine whenever he get's thirsty," he said.

Then, happy and light-hearted, the captain went off to his precious boat, and sailed home.

__CONFLICT__

50

In this conflict I saw



I have thought about these facts.

This is the way that I would settle the dispute.

JUSTICE - PART II

SKILLS DEVELOPED: Following directions, discussing, word recognition, weighing facts and making decisions, dictating or writing sentences, drawing, creative writing

VOCABULARY: witness, justice, crime, trial, judge, jury, duel, dispute, trial by ordeal

(Add those appropriate for grade level)

MATERIALS: Building blocks, colored construction paper, student copies of handouts, butcher paper, art paper, crayons, BLIND MEN AND THE ELEPHANT by John Godfrey Saxe

PUPRPOSE I: TO HELP STUDENTS IDENTIFY FACTORS THAT INTERFERE WITH IDEAL JUSTICE

PROCEDURE:

1. Reword for grade level and tell a shortened version of the story, THE BLIND MEN AND THE ELEPHANT. While you tell the story ask students to draw the elephant as each man saw it.

   When poem or story is finished, ask students to draw the elephant as they see it. Ask:

   a. Why did each man describe the elephant differently?
   b. Does this sometimes happen to us in the way we see things? Emphasize: We do not all see things in the same way.
   c. Choose an actual incident or stage one. Tell two or more of the students that they are witnesses and are to tell exactly what happened. Have each one tell or record what they saw without the other witnesses hearing them.

   Discuss the differences in what these students saw. This could be done as a written activity for entire class.

2. Direct students to complete this sentence:

   Something I will remember about justice is_____.
   Display work.

PURPOSE II: TO PROVIDE EXPERIENCES ENABLING STUDENTS TO RECOGNIZE THAT ORGANIZED PROCEDURE IS NECESSARY TO SETTLE DISPUTES

PROCEDURE:

1. Disputes have been settled in different ways.

   Place building blocks or several pieces of colored construction paper at various places on the floor. Blindfold students to take part in the demonstration and tell them that they have been accused of a crime and are about to be tried.

   Direct students to walk from one point in the room to another. If they do so without stepping on any of the obstacles they are innocent. If they fail to do so they are guilty.
   Say: This is a trial by ordeal and has actually been used to determine guilt.

   What do you think of this way of deciding guilt?
   What is wrong with this method?
   Is it fair? Reasons.....
   Would you want to be tried in this way?

2. Distribute handout, pp. 55-57. These are other ways used to settle disputes.
   Ask: What is happening in this picture?....Restate for each picture.

3. With student participating, make a sentence to fit each picture. Display teacher copies of the picture and place the sentence strip below the picture.

4. Direct students to rank these pictures as the best way to settle a dispute in one of the following ways:

   a. Direct students to choose the picture they feel represents the best method and hold up their copy of that picture. Place colored construction paper numbers by the corresponding picture on the board. Most pictures being held up.....1, etc.

   b. Ask students to rearrange individually or as a group the pictures on the board in the order of their choice as most fair.

   Ask: Which of these methods is most like the one we used with our scale of justice?

   On a large sheet of paper, place the picture that you chose as most fair and complete the following sentence:
   I think this way is best because_____.

Complete Unit with this sentence:
The most important thing I learned was_____.

Display all student work.

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan
To learning much inclined,
Who went to see the elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The first approached the elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me but the elephant
Is nothing but a wall!"

The second, feeling of the tusk,
Cried: "Ho! What have we here
So very round and smooth and sharp?
To me tis mighty clear
This wonder of an elephant
Is very like a spear!"

The third approached the animal
And happening to take
The sqirming trunk within his hands,
Thus blodly up and spake:
"I see," quoth he, "the elephant
Is very like a snake!"

The fourth reached out his hand,
And felt about the knee:
"What most this wondrous beast is like
Is mighty plain," quoth he;
"Tis clear enough the elephant
Is very like a tree."

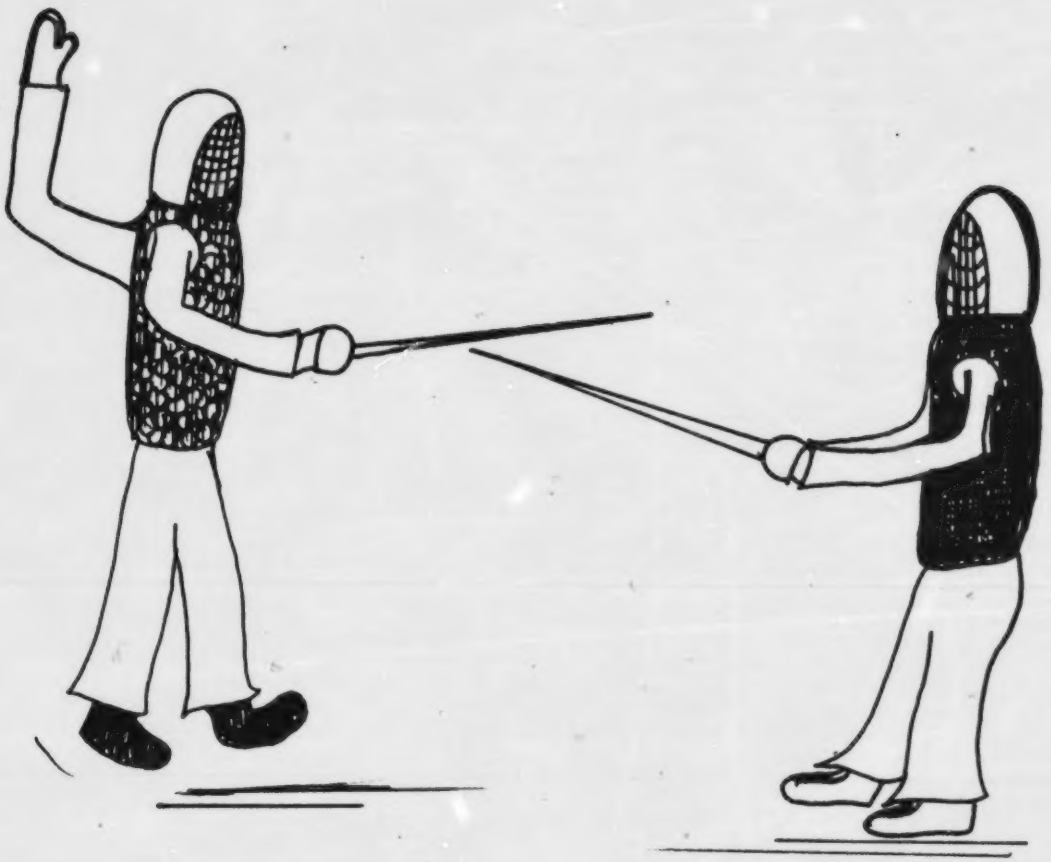
The fifth who chanced to touch the ear,
said "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an elephant
Is very like a fan!"

The sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right
And all were in the wrong.

So, oft in theologic wars
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an elephant
Not one of them has seen!

John Godfrey Saxe



PROPERTY

PART I pp. 58 - 71

Lessons based on books entitled Who Cares, I Do by Munro Leaf and My Special House by Jean Fiedler

PROPERTY - PART I

SKILLS DEVELOPED: Word identification, word meaning, following directions, cause and effect relationship, writing, visual discrimination, value judgments, open discussion, and storytelling

VOCABULARY: property proud helper spoiler

(Add those appropriate for grade level)

MATERIALS: Art materials for project, student copies of handouts, crayons, colored markers, drawing paper, butcher paper, WHO CARES I DO by Munro Leaf; MY SPECIAL HOUSE by Jean Fiedler, copyright 1966 by Whitman Publishing Co., a Division of Western Publishing Company. Used by permission.

PURPOSE I: TO PROVIDE AN OPPORTUNITY FOR STUDENTS TO DEMONSTRATE AN UNDERSTANDING OF THE TERM PROPERTY BY LISTING PERSONAL, FAMILY AND SCHOOL PROPERTY

PROCEDURE:

1. Use an art or creative writing project in which students create and sign a work of their own to develop a feeling of ownership and pride in the results of their work. Emphasize by having students put their name on their work to show it is theirs.

2. Continue:

   Name some other things that belong to you.

   Name some things that belong to your
   - parents
   - brothers/sisters
   - teacher
   - classmates

   Have students name or draw something of theirs that is important to them.

3. Read MY SPECIAL HOUSE and show pictures that accompany the story.

4. Distribute handout, p. 64.

   Ask students to close their eyes and imagine what it would be like if they had their own special house. Have students draw the things (property) they would have in their special house on the handout.

   If applicable, relate this activity to geography by talking about the location of their special house. Draw in lakes, rivers,

mountains, snow, different kinds of trees, etc. Older students might investigate the climate and vegetation of different parts of their state, country, or other countries to decide where to have their special house. Maps could be used to show the location of each student's house.

An additional activity:

Students label or make a list of items of property in their special house.

PURPOSE II: TO DISTINGUISH BETWEEN PUBLIC AND PRIVATE PROPERTY AND TO DEMONSTRATE AN UNDERSTANDING THAT PUBLIC PROPERTY BELONGS TO ALL CITIZENS AND SHOULD BE RESPECTED.

PROCEDURE:

1. Show students pictures from Munro Leaf Book, WHO CARES, I DO, or similar pictures of areas in own community or neighborhood.

   Introduce students to the HELPER and SPOILER, characters from the Munro Leaf book.

   Show Handouts on Transparencies, pp. 65-67.

3. Ask:

   What has happened in this picture?
   How do you think it should be changed?
   Whose property is this? (Depending upon the answers, phrase questions to help students determine how public property actually belongs to each of them.)
   Has a SPOILER been here?
   What could a HELPER do?
   Are there places in our town/neighborhood that look like this?
   Name all the places in your town/neighborhood in which you play?
   Who needs to care for these places? Whose are they?
   Who would like to be a HELPER?

   Direct: Label these pictures, HELPER or SPOILER, pp. 65-67.

4. Students compose poetry individually or in groups expressing their feelings about preservation of natural resources. Handout, p. 70 suggests a pattern that might be used.

5. Students create puppet plays that emphasize the rules they made concerning property. This might be used in a school assembly or PTA meeting.

6. As an art or writing project, students create a:

   MY SCHOOL BOOK

   With help from teacher or aides, pages might include:

   THIS IS MY SCHOOL
   THE NAME OF MY SCHOOL IS _____
   illustration

THIS IS MY TEACHER
THE NAME OF MY TEACHER IS_____
illustration

THIS IS MY PRINCIPAL
THE NAME OF THE PRINCIPAL IS_____
illustration

THESE ARE SOME HELPERS IN MY SCHOOL_____
names or illustrations

THESE ARE SOME THINGS IN MY SCHOOL THAT I USE_____
names or illustrations

THESE ARE SOME THINGS ON THE PLAYGROUND THAT I USE_____
names or illustrations

TO KEEP MY SCHOOL A NICE PLACE I WILL_____

7. Graffiti Poster

   Print in an interesting manner in large letters: HOW TO RESPECT/IMPROVE OUR CLASSROOM/SCHOOL. Students add pictures or write on a piece of butcher paper or poster board ways to respect or improve their room or school.

8. Using an outline of your neighborhood similar to handout, p. 68 have students draw in or label the houses and buildings in their neighborhood. Color those that are private property one color and those that are public another color. This can be adapted for the lower grades by having the handout labeled and using a copy of it on the overhead projector to help students identify the buildings. Discuss ownership before they color the buildings. Map skills can be incorporated into this activity.

PURPOSE III: TO PROVIDE A STIMULUS FOR DISCUSSION AND REASONING LEADING TO RESPECT FOR OTHER'S PROPERTY.

PROCEDURE:

1. Distribute handout, p. 69. Direct students to draw lines matching the SPOILER to the HELPER who is caring for that property. Label the cartoon SPOILERS or HELPERS.

PURPOSE IV: TO DISCUSS THE NEED FOR RULES TO PROTECT PROPERTY AND PARTICIPATE IN RULE MAKING ACTIVITIES.

PURPOSE:

1. Distribute handout, p. 70 and direct those students who wish to read the pledge with the teacher or repeat after the teacher.

2. In space provided on handout, students who volunteered to be HELPERS draw ways in which they think they can be HELPERS in their home, school, neighborhood or community.

3. Enlarge spinner game from handout, p. 71. Fill the sections in with ways to be HELPERS or ask students to help determine rules to protect school property. Place these rules in the sections of the game. Display on a large, colorfully decorated poster board along with the art work of the students. Use the spinner to emphasize a particular rule if or when the need arises. Students can watch the spinner to see what rule needs attention.

   Now, "WATCH IT SPREAD!"

MY SPECIAL HOUSE

By Jean Fiedler, copyright 1966 by Whitman Publishing Co., a Division of Western Publishing Co. Used by permission.

Someday soon...I want a house. A special house of my own.

It will be a funny house. With a grass floor and a cutout roof.

In my house I will sit on my grass floor and eat strawberry ice cream for breakfast.

I will wear a bathing suit when the rain comes through the cutout roof and gets me wet.

I will lie on my grass floor and let the sun shine through the cutout roof and dry me.

I will be happy in my special house that is all my own, but I will not be alone.....

My cat will be there, my dog and my bird. My hamsters and white mice will live with us too.

One day a lion will knock on the door, and an elephant, zebra and bear.

I will say, "Please come and live here too." And they will say, "We thank you." And come.

My house will have one great big bed, big enough for all of us.

For the cat and the dog, the bird and the mice, the hamster, lion and elephant.

Even the bear....and the zebra....will yawn....and stretch....and finally go off to sleep.

We will eat eight meals a day, or whenever anybody wants to eat. The bear likes honey and so do I! My house will have lots of honey.

And milk for the cat, cheese for the mice, lettuce for the bird, bones for the dog, peanuts for the elephant, meat for the lion, oats for the zebra, and something of everything for me.

Somedays when I invite her, Mommie will come to visit.

Guests never say, "Your face is dirty, and be sure to wash your hands." Mommie will be a polite guest.

She will sit on the grass, because my house has no chairs.

She will eat cookies and drink chocolate milk. And there will be a party.

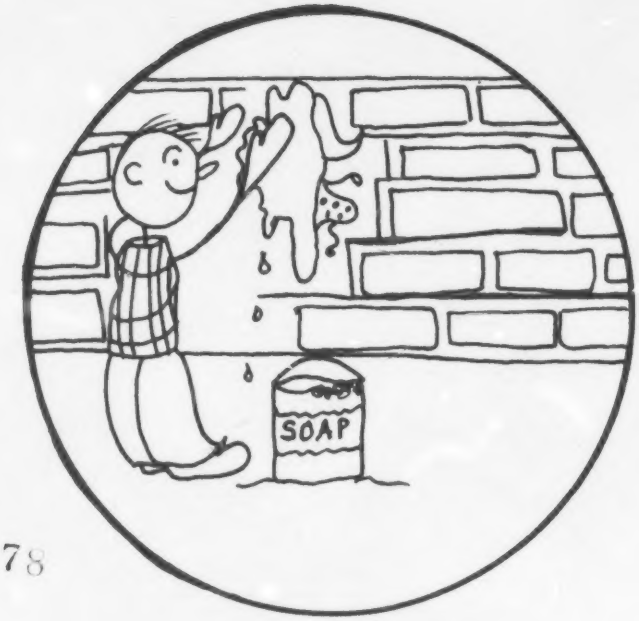
She will play games with us and have so much fun she will forget to go home and give Daddy his supper.

So Daddy will come to visit too. And I will ask him to stay for the party.

There will be honey for the bear, milk for the cat, lettuce for the bird, bones for the dog, cheese for the mice, peanuts for the elephant, meat for the lion, oats for the zebra, and something of everything for Mommie, Daddy and me.

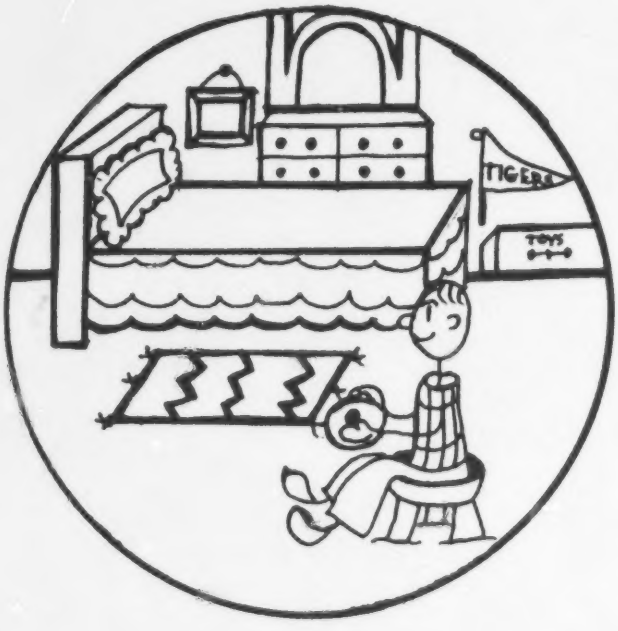
my special house

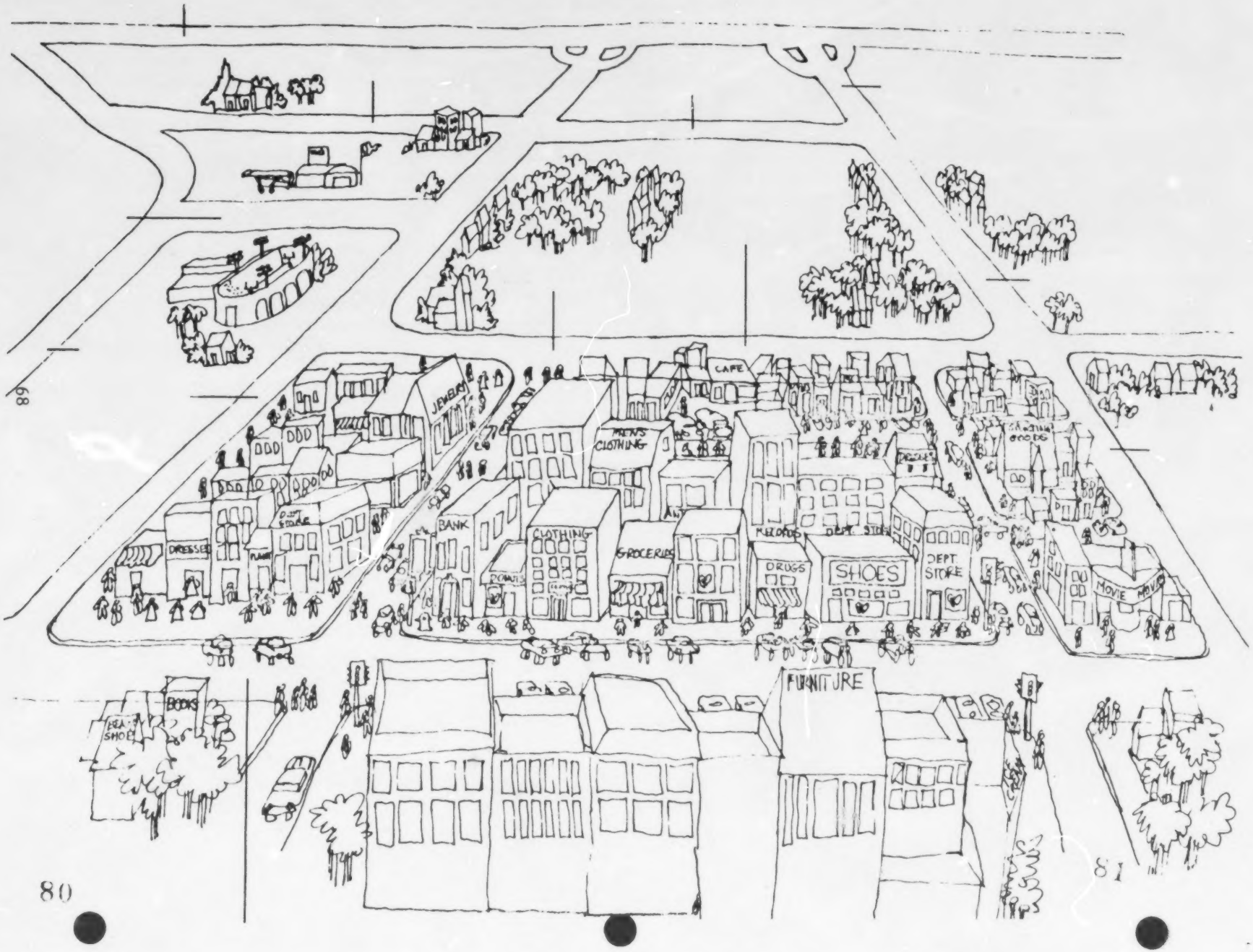
TRASH



78

TIGERS


TIGERS
TOYS


89
JEWELRY
CAFE
MENS CLOTHING
BANK
CLOTHING
GROCERIES
DRUGS
SHOES
DEPT. STORE
MOVIE
DRESSES
BOOKS
FURNITURE

TRASH

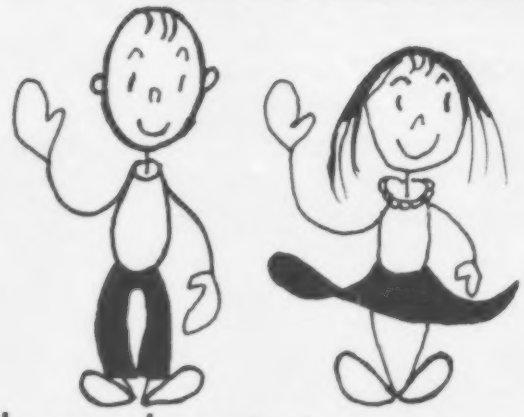
SOAP

is
A
RAT

TOYS

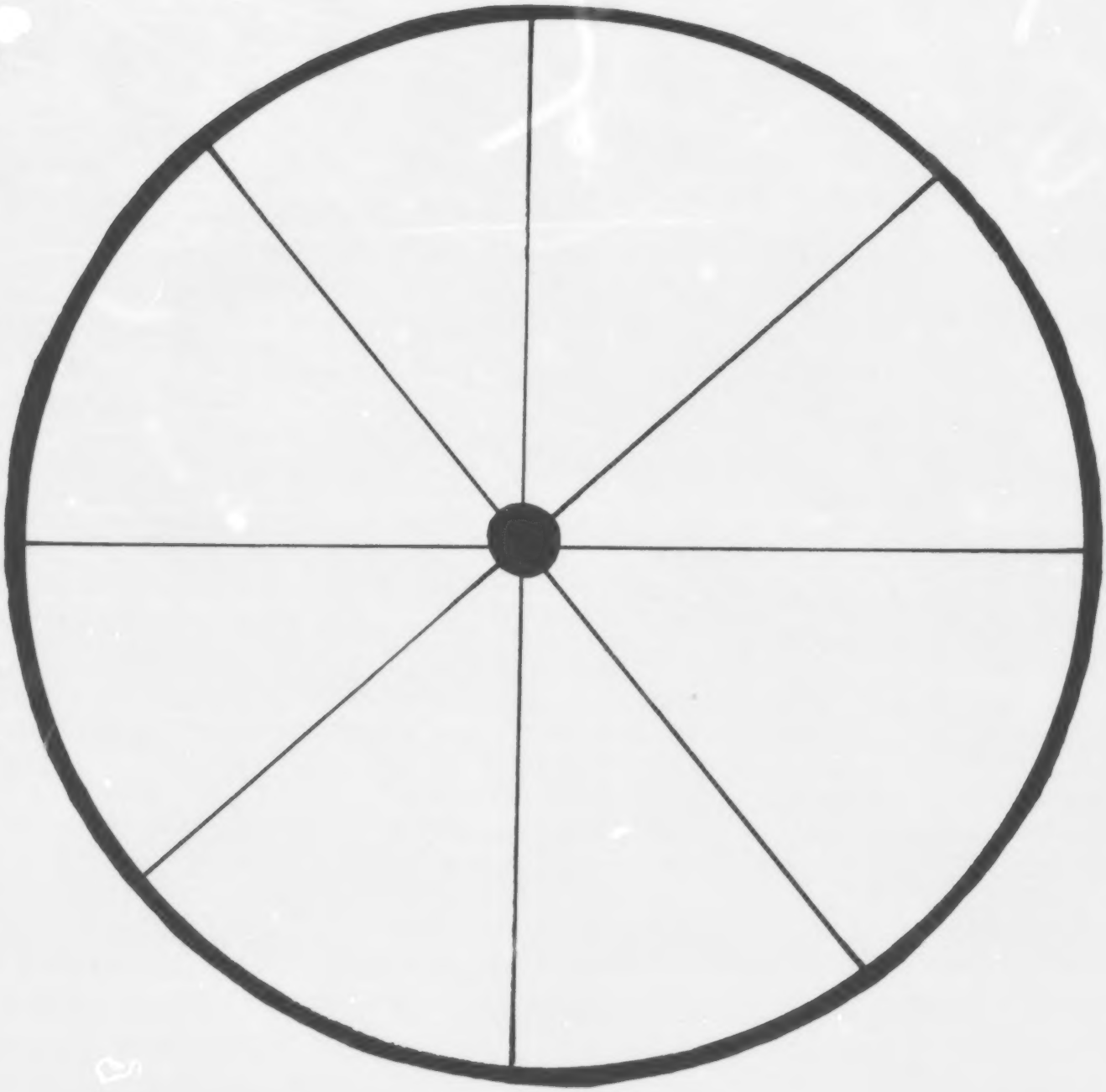
Because

I CARE



I promise to do my share to try

to make this a pleasant place to live.



LIBERTY

PART I pp. 72 - 81

Lessons based on book entitled The Sweet Touch by Lorna Balian

PART II pp. 82 - 92

Lessons based on book entitle Right Thumb, Left Thumb by Osmund Molarsky

LIBERTY - PART I

SKILLS DEVELOPED: Word identification, word meaning, open discussion, value judgment, writing, role play, listening

VOCABULARY: code rules

(Add words from reading and discussion appropriate for grade level)

MATERIALS: Copies of handouts, crayons or colored markers, drinking straws, colored construction paper, cast of puppets, Suggestions pp. 3-12, THE SWEET TOUCH by Lorna Balian. Copyright 1976 by Abingdon Press, used by permission.

PURPOSE: TO DEVELOP SITUATIONS WHICH PROVIDE AN OPPORTUNITY FOR STUDENTS TO ACT IN A RESPONSIBLE WAY.
TO PROVIDE A LEARNING SITUATION IN WHICH STUDENTS EXPERIENCE THE NEED TO LIMIT FREEDOM TO PROTECT OTHER'S RIGHTS.
TO PROVIDE EXPERIENCES IN WHICH STUDENTS PROPOSE RULES TO PROVIDE AN ORDERLY ENVIRONMENT.

PROCEDURE:

1. Develop Vocabulary:
   Prepare a large colorful tree in colored chalk or poster paint to be displayed as a vocabulary tree and later as a rule tree.

2. Print vocabulary words on lollipops made from colored construction paper circles attached to straws. As these words are presented, place on the word tree.

3. Read the story, THE SWEET TOUCH, and ask:

   a. What happened to Peggy when she got her wish?
   b. What do you think of her wish? What would you have wished?
   c. Pretend that Peggy wished that she lived where there were no rules. Let's call that land Lollipop Land.

4. Create "No rules" situations appropriate for grade level.

5. Develop with students simple scripts to show what home/class/school would be like with no rules. Direct students to dramatize these situations through role play or use of stick puppets. Handout, pp. 76-81 or puppets from Puppet Booklet, p. 3-12.
   Pages 76-78 can be cut out, colored, and mounted on sticks for puppets.

6. Say:
   Let's change Lollipop Land into a place in which we will want to live.

Encourage students to suggest rules that should become a part of a code for classroom behavior.

Print rules on the board as they are suggested.

Review all rules with students and ask them to vote on those they feel are the most important. (Keep number appropriate to grade level.)

Underline with colored chalk those rules that the students decide upon.

7. Handout, p.79 can be reproduced to be used by students as pages for their School Code Book. Students may want to draw their own decorations for their book or use some of the illustrations on handout, p. 80 Handout, p. 81 can be reproduced to be colored and used as a cover, or students may want to design their own cover.

8. Copy those rules decided upon for the code on large construction paper lollipops and arrange on the tree.

THE SWEET TOUCH

By Lorna Balian. Copyright 1976 by Abingdon Press. Used by permission.

Peggy found a penny. She put the penny in a nearby gum machine, but instead of a gum ball a shiny, genuine plastic gold ring rolled into her hand. Peggy liked the ring well enough, but she was very fond of sweets and would have preferred a cherry gum ball.

She put the ring on her finger and wandered off hoping to find another penny. When Peggy was tucked into the bed for the night, she remembered the shiny, genuine plastic gold ring. She turned it around on her finger and rubbed it to see if the shiny would come off.....the BED TREMBLED, and out of a puff of smelly dust a strange, tiny creature appeared. Peggy yanked the quilt over her head and huddled with her eyes scrunched shut and her heart pounding.

"Silly girl," a wee voice whispered in her ear. "I won't hurt you."

Peggy peeked at him. "Who are you?" she asked timidly.

"I am Oliver the Magnificent Magic Genie."

He looked so funny and sounded so funny that Peggy started to giggle. Oliver was indignant! He said he had come to grant her one magic wish, and he certainly wasn't going to do it if she was going to laugh at him.

Peggy stopped giggling and looked at Oliver doubtfully.

"If you are really-truly a magic genie why can't I have three wishes like everybody else?"

Oliver said, "I am only a tiny genie and rather new in the magic business. I can only manage one wish."

Well, one wish is better than none, but it's difficult to decide. So they sat down to think it over.

Peggy thought it would be lovely if she could have a big chunk of creamy chocolate fudge.

Oliver said, "Peppermint sticks might be better. Red spots pop out all over me when I eat chocolate."

Peggy thought a barrel of gumdrops would be nice.

"A truckload of candied cherries would be even better!"

A LOLLIPOP TREE?"

"GALLONS AND GALLONS OF ROOTBEER!"

"FIVE HUNDRED ICE CREAM CONES, ALL FLAVORS!"

"A MILLION JELLY BEANS?"

"Wait!" said Oliver, "I know just what to do. I'll give you the MAGIC TOUCH!" He explained to Peggy that it was not easy to do, but if he could manage it, everything she touched would turn into something sweet.

Peggy agreed that it would be the best way to get everything they wanted with just one wish, so she said, "I wish that everything I touch would turn into something sweet!"

Oliver stood on his head and rubbed his wings together. He wiggled his toes, licked his fingers, and jumped up and down six times. He whispered some magic words into his pocket, flew around Peggy's head seventy-three times and sat down to say the alphabet backwards.

Suddenly they were surrounded by the sweet smell of chocolate.

"I've done it! I've done it!" whopped Oliver. Your feet! Look at your feet!"

The rug under Peggy's feet had turned to soft, gooey chocolate, and was squishing up between her toes! Peggy happily licked her toes. "Touch something else," Oliver begged. "You know I can't eat chocolate!"

Peggy plopped about her room leaving a gooey chocolate trail and touching

everything in sight. Her jump rope became a licorice whip. The bedposts turned to gingerbread. Her crayons became candy sticks. Marbles turned into jawbreakers and bubble-gum balls. And her very best beads became a necklace of jellybeans.

They nibbled and nibbled and giggled and ate. Peggy jumped on the bed and sank into a very soft marshmallow mattress. Her pillowcase changed to fine spun sugar, and quickly tore, and feathers billowed out as cotton candy.

My quilt has turned to taffy, Oliver!" shrieked Peggy. "Help me pull it!"

Peggy took one corner of the quilt, Oliver took another, and they pulled and tugged and twisted the taffy stuff until they were so tangled up they could barely move.

"Oliver, I have a tummy-ache," said Peggy. "I think you'd better turn the wish off now."

"I haven't learned how to do that yet. I only know how to turn a wish on," said Oliver.

"I'm tired and thirsty," wailed Peggy, syrup tears rolling down her face.

"Me too," said Oliver, "and I want to go home, but I can't fly with all this taffy on my wings."

"What are we going to do?" Peggy asked him.

"Well let me think about it," said Oliver. And he thought....and he thought....and he thought....and he thought....and he thought. They were both sound asleep when Oliver's mother flitted into the room. She had been looking for Oliver all night!

"My, my! What a mess!" she muttered softly. "What am I going to do with that boy."

She pried him loose from the tangle of taffy and scraped the marshmallow from his bottom. She propped him up and wiggled him until he sleepily muttered the alphabet frontwards. She dangled him by the gummy seat of his pants and whirled him around Peggy's head thirty-seven times. She emptied the magic words out of his pocket. She jumped up and down with him six times. She cleaned off his fingers with the hem of her petticoat and untangled his sticky wings.

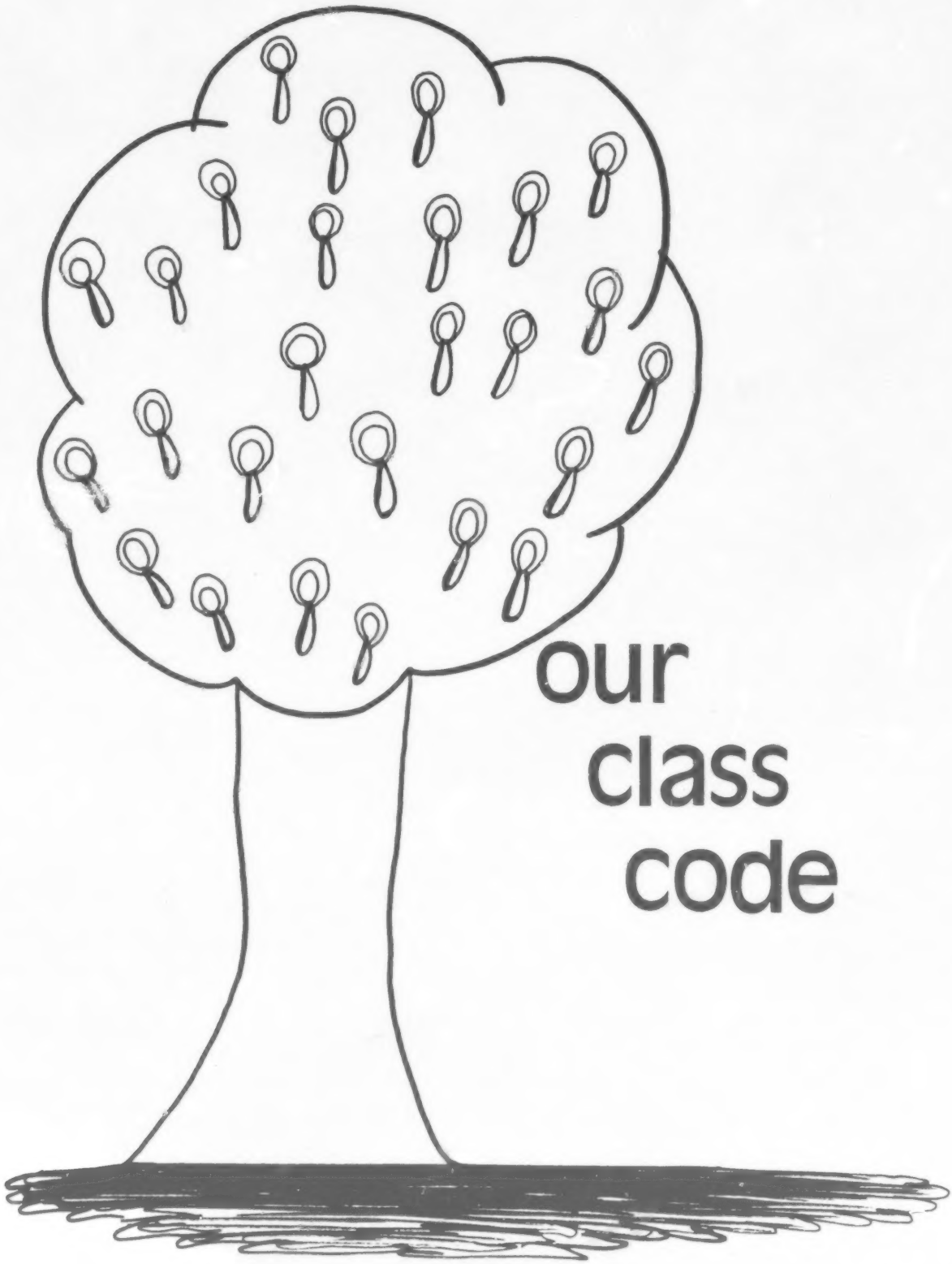
She turned him over her knees, and gave him a love pat on the fanny, and a kiss on the nose, and carried him off into the sunrise.

Peggy woke up with her quilt all twisted and tangled about her and feathers stuck in her hair. She looked at the shiny, genuine plastic gold ring on her finger and wondered if the shiny would come off if she rubbed on it....

91

93

Mo
Mo
Mo



our class code

LIBERTY - PART II

SKILLS DEVELOPED: Word identification, word meaning, following directions, motor skills, writing, visual discrimination, sharing, puppetry, role playing, open discussion, value judgments.

VOCABULARY: responsibility, respect, courtesy, polite, rights

(Add others appropriate for grade level)

MATERIALS: Two colors of construction paper, butcher paper, drawing paper, paste, crayons, colored markers, and copies of handouts. RIGHT THUMB, LEFT THUMB by Osmund Molarsky, copyright 1969, by permission of Addison-Wesley Publishing Co., Inc, Reading, Mass., Rights reserved.

PURPOSE I: TO PRESENT SITUATIONS WHICH PROVIDE EXPERIENCES THAT DEVELOP AN UNDERSTANDING OF RESPONSIBILITY
TO PROVIDE AN OPPORTUNITY TO ACT IN A RESPONSIBLE WAY.

PROCEDURE:

1. Place vocabulary words on sentence strips and display to be referred to during the story and discussion.

2. Direct students to tie red yarn bracelet on right wrist and blue on left.

3. Read and show pictures from RIGHT THUMB, LEFT THUMB to stop #1. Ask:

    a. Why was it necessary for Victor to go to the store?
    b. How do you think he felt? How would you have felt?
    c. This was a big responsibility for Victor. Try to remember when you had a big responsibility.

    Continue reading to stop #2. The students are to raise their right or left hands as they hear these words in the story. Students may stand and face that direction as an alternative to raising their hands.

4. Finish story and ask:

    a. Victor did something very important for his mother. Can you think of something important that you have done for your mother/father/brother/sister like Victor did?
    b. Draw a picture of how your face would look if you did something like Victor. (You may precede this with discussion of feelings and expressions).
    c. Draw a picture of your mother's/father's face, etc; if you did something like Victor did.

5. Use brainstorming strategy asking students to:

   a. Name a person that you know who has a big responsibility.
   b. Name as many responsibilities of each of these people as possible.
   c. What would happen if they forgot to do these things?

6. Students might draw or find pictures in magazines and papers of some of these people.

PURPOSE II: TO PROVIDE A LEARNING SITUATION IN WHICH STUDENTS EXPERIENCE THE NECESSITY OF LIMITING THEIR FREEDOM (RIGHTS) WHEN OTHER'S RIGHTS ARE INFRINGED UPON. TO RECOGNIZE THE NEED TO RESPECT OTHER'S RIGHTS.

PROCEDURE:

1. Divide class into groups of 4 or 5, tell them that they are free to help each other with the work they are about to do.

2. Distribute handout, p. 90 which has been filled in by the teacher to correspond with own class by drawing in and labeling familiar objects. Give "Treasure Hunt" directions having students draw lines left or right from a familiar object in the room to another. You might want to use an enlarged copy of the map on the overhead projector to draw the lines as the directions are given. Book markers might be used as the treasure to be located. They are placed in the part of the room corresponding to final direction on the map.

   Adapt this to appropriate grade level or substitute another group activity.

3. Distribute handout, p. 91 and ask students to evaluate how well the group worked together by drawing a line under the face that best describes how they worked together.

4. An alternative evaluation activity would be to direct students to color and cut out the faces. Use straws to make stick puppets or a mask on a stick and hold up the face that shows how they would evaluate as follows:

   Show or draw a line under the face that tells how you feel about the way:

   a. Children in your group were polite to each other.
   b. Children in your group were helpful to each other.
   c. Children in your group followed the teacher's directions.
   d. Children in your group gave others a chance to speak or help.
   e. Children in your group respected the rights of others and allowed them to share/contribute their ideas.
   f. Children in your group did their share of the work.
   g. Children in your group did not interfere with the rights of others in the group to hear what the teacher was saying.

h. All children had the right to contribute.

Add or substitute similar questions emphasizing respect for others in the group, freedom with limits, and respect towards one another.

PURPOSE III: TO HELP STUDENTS RECOGNIZE THAT RULES ARE SOMETIMES NECESSARY TO PROTECT INDIVIDUAL RIGHTS.
TO GIVE REASONS FOR RULES IN THE CLASSROOM, AT HOME, AND IN THE COMMUNITY ALONG WITH THEIR RESPONSIBILITIES IN REGARD TO THESE RULES.
TO PROVIDE EXPERIENCES IN WHICH STUDENTS PROPOSE RULES FOR AN ORDERLY ENVIRONMENT.

PROCEDURE:

1. Students role play or use stick puppets to dramatize what happened in their group activity.

2. Ask students to write or dictate responses to this statement:

   The next time that I work in a group, I will_____.

3. As statements are finished, make a list of "rules" made from these statements on a large sheet of butcher paper to be displayed in the room. This list can be colorfully decorated with student illustrations or a watercolor wash as an art project.

4. Review these "rules" before additional group work.

5. Grafitti Poster: On a large piece of butcher paper, oaktag or on the chalkboard, write the statement, RESPONSIBILITY IS:
   Students may use pictures from magazines, draw, or make written statements to complete the statement.

   Before beginning the activity a review might include ideas from earlier brainstorming activities. Encourage students to express themselves by making use of color and interest in the poster.

   Extend activity by asking students to explain the reasons for their contribution to the poster.

PURPOSE IV: TO DEVELOP AN AWARENESS THAT MEMBERS OF A GROUP CAN DO SOMETHING TO IMPROVE THE ENVIRONMENT IN WHICH THEY LIVE.

PROCEDURE:

1. Read actions a-g. Make up additional appropriate actions.
   Ask students to clap their hands when they hear an act that shows responsibility.

   a. Keep desk neat
   b. Hang up or put away coat
   c. Put materials away

d. Forget to return a crayon
e. Forget to do classroom chore
f. Keep place in lunchroom line
g. Litter playground

Ask: What are some responsibilities that you can think of that would help us to make our room a better place to be?

2. Direct students to simulate or role play tasks they perform in school or at home that show responsibility or self reliance:

a. Fixing own cereal
b. Washing and dressing self
c. Sharpening pencil
d. Straightening up after using learning center in room

3. Using handout, p. 92 and with the help of teacher/parent, students contract to assume and fulfill a particular responsibility. Reference to pie chart or list of responsible actions resulting from brainstorming activity may help students decide upon their choice.

RIGHT THUMB, LEFT THUMB

By Osmond Molarsky, copywrite 1969, by permission of Addison-Wesley Publishing Company, Inc., Reading, Massachusetts, 01867. All rights reserved.

The film version is also available.

Victor was hungry. "Mamma, is it time for lunch?"
"Yes," said Mrs. Ramirez. "It is twelve o'clock. It is lunchtime. But we have no food in the house. Here is a dollar. Go to the store and buy bread and cheese. And buy two cans of soup."

Victor said, "I never went by myself."
His mother said, "I can not go. I have to feed the baby. You are a big boy now, Victor, you can go by yourself."
"I will try," said Victor. - Stop #1
"Listen carefully," his mother said. "Go down the stairs. Go out the front door. Turn to your right."
"Turn to my right," Victor said.

"Walk to the corner."
"I walk to the corner."
"Then turn right again," his mother said.
"Turn right again. Then what do I do?"
"Walk straight ahead two blocks."
"Straight ahead two blocks," said Victor.
"And be careful when you cross the street."
"I will be careful," said Victor, "I will wait for the green light."
"A hat store is on the corner," his mother said, "Again turn right."
"Again turn right," said Victor.

"Now, said his mother, "show me your right hand."
Victor looked at his hands for a long time. First he looked at one hand, then he looked at the other. Which hand was the right hand? Which was the left? Suddenly he could not remember. He raised one hand.

"That is not your right hand. That is your left hand." his mother said. - Stop #2
"You would have gotten lost. Just wait." She found a piece of string and tied it to Victor's right thumb. "Always turn that way," she said "After a while you will come to a red store. That is the food store."
"I know the store," Victor said. I was there with you."
"Run along," said his mother. "It is getting late. You will be very hungry."

Victor went down the stairs and out the door. Down on the sidewalk, his friend, Mike, was playing with a big box. Victor said, "I am going to the store."
"All by yourself?" said Mike.
"All by myself," said Victor
"Are you afraid?" said Mike.
"A little bit afraid." said Victor.
"Why is a string on your thumb?"
"It tells me which way to turn."
"I see," said Mike, but he did not really see.

"I am going now," said Victor. He looked at the string that was tied around his right thumb. He turned to the right and walked as far as the corner. Which way now?
Victor looked at the string again, turned right and walked another block. The traffic light was red, so he stopped and waited. As soon as it turned green, he crossed the street and walked one more block as his mother had told him.
At the end of the block there was the hat store with all of the hats in the window. Which way should he turn? Victor looked at his hands. In his left hand he held the dollar. That way was to the left. His mother said always to turn to the right. He looked at the string which was on his right hand. He turned to the right and walked straight ahead. Somewhere down the street should be the store. He kept on walking.

Now along came Eduardo and his mother. Eduardo lived in the apartment above Victor and was his friend. They were coming from the store carrying paper bags.
"Hello Victor. Where are you going?" Eduardo asked.
"To the store."
"All by yourself?"
"Yes, all by myself."
"Are you afraid?"
"A little bit. But I know which way to turn. See?" said Victor, and he held up his right thumb, with the string tied to it.
Then Mrs. Orland, Eduardo's mother, said, "We will go back to the store with you. It is not far."
"No thanks," said Victor. "I want to go by myself. I will find my way. Thank you. Goodbye, Eduardo."
"Goodbye, Victor," said Eduardo and walked on home with his mother, while Victor went on to the store, all by himself.

He passed a fire hydrant. He passed some sparrows. They were fighting in the gutter over a crust of bread. He passed a pushcart with a man selling big red apples. Many people passed Victor. Some were going the way he was and some were going the other way. All of them were walking fast, and he felt very small. Very small and alone.
He walked and walked and at last he came to the food store. He knew it was the food store because he had been there before with his mother and knew what it looked like. For one thing it was painted red. He could not mistake it.

"Hello, Victor," said the man when he went inside. "I see you came all by yourself this time."
"Yes," said Victor. "I did."
"What would you like?" said the man.
"A loaf of bread."
The man got the bread and put it on the counter. "Anything else?"
"Two cans of soup."
"What kind?"
"Chicken," said Victor.
The man took down the soup from a high shelf. "Anything else?"
"A quarter pound of cheese."
"What kind," asked the man.
"American."
"Sliced?"
"Yes, please. Sliced." said Victor.

The man put the cheese on the slicing machine, and Victor watched the yellow slices peel off. Seven slices, in all. The man weighed the cheese. "A quarter pound," he said, "Right on the nose." He wrapped it up. "Anything else?" "Nothing else," said Victor.

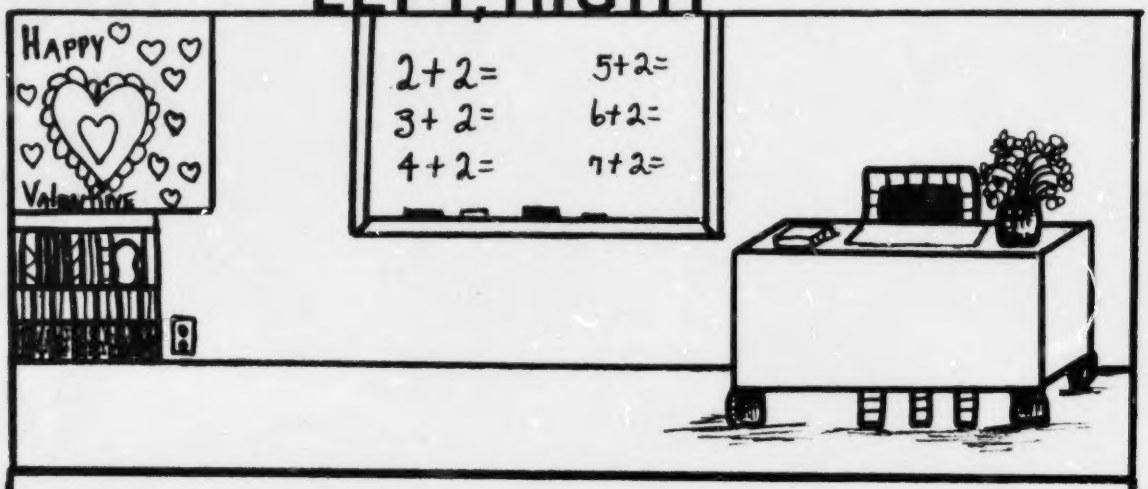
The man wrote down some numbers on a paper bag. "Eighty four cents," he said and held out his hand.
Victor gave him the dollar he was holding in his left hand. The man pushed some keys on the cash register, and the drawer came open with a clang. He put the dollar in the drawer and took out sixteen cents and gave it to Victor. Victor took the change and started to go. "Don't forget what you came for," the man said. Then he put the bread and cheese and cans of soup in the bag and gave the bag to Victor.
"Oh," said Victor and started to go again.
"Wait," said the man. "What is that string on your thumb?"
"To remember my right hand."
"I think I see," said the man. "Always turn right. Is that what your mother said?"
"Yes," said Victor. "Why?"
"Going home you must always turn to the left."
"Why?" said Victor.
"Because you are going back," the man said.
Then he untied the string from Victor's right thumb and tied it to his left thumb.
"Goodbye," he said. "I hope you find your way home."
Victor stepped out the door. He looked at the string tied to his left thumb, turned left and started to walk.

First he came to the pushcart and walked past it.
He walked past the sparrows, still fighting in the gutter.
He walked past the fire hydrant.
He came to the corner, there was the hat store again. So far, the man was right.
Now Victor must turn again. He looked at the string tied to his left thumb and turned the corner to his left. He walked to the first street. This time the light was green, so he went across. He walked another block.
He looked at the string tied to his left thumb and turned left again.
Victor had not walked far when he saw Mike, playing with the big box.
Now he knew he was home.
"I'm back." Victor said. "I went to the store. I went all by myself."
"Tomorrow I will go all by myself." said Mike.

"Tell your mother to put a string on your thumb," said Victor, and he ran up the stairs to his apartment. He knocked at his door. His mother unlocked the door and let him in.
"You were quick," Mrs. Ramirez said. "Did you run all the way?"
"I walked fast," Victor said.
"How much were the groceries?" his mother asked.
Victor held out his hand with the sixteen cents in it. It was his left hand.
His mother took the change and looked at his thumb. "The string is on your left thumb," she said.

"Yes. The man in the store changed it."
"Why?" asked Mrs. Ramirez.
"Because I was going back. That is what he said."
"I see. I see." said his mother. "Yes. The man was right. You might have gotten lost. I should have thought of that. Now you must eat. You have been on a long trip. All the way to the store. All by yourself."
Very soon, Victor's lunch was on the table. An American cheese sandwich and a bowl of chicken soup. It made Victor feel good inside. It made him feel strong.
"I can go anywhere," he thought. "I can go by myself."

LEFT, RIGHT



RESPONSIBILITY contract

I, _____,

agree to _____

_____

I also agree to do my best in accepting this responsibility without being told.

Signed this ____ day of _____ 19____.

student _____

parent _____

teacher _____

READING MATERIALS

(Books recommended for use with Model Lesson Plans p. 93)

Supplemental reading list of books having Law-Related themes:

Kindergarten through Grade Three

Equality	pp. 94 - 95
Power	pp. 95 - 96
Justice	pp. 96 - 97
Property	pp. 97 - 98
Liberty	pp. 98 - 99

Grades Four Through Six

Equality	pp. 99 - 100
Power	pp. 100 - 101
Justice	pp. 101 - 102
Property	pp. 102 - 103
Liberty	pp. 103 - 104

Grades Seven and Eight

Equality	pp. 104 - 106
Power	pp. 106 - 107
Justice	pp. 107 - 108
Property	pp. 108

BOOKS RECOMMENDED FOR USE WITH MODEL LESSON PLANS

Aliki. The Eggs. Pantheon Books, 1969, a Division of Random House, Inc. 201 East 50th Street, New York, New York 10022.

Alexander, Martha. And My Mean Old Mother Will Be Sorry, Blackboard Bear. Dial Press, 1972, 1 Dag Hammarskjold Plaza, New York, New York 10017.

Balian, Lorna. The Sweet Touch. Abingdon Press, 1976, 201 Eighth Ave. S., Nashville, Tenn. 37202

Fiedler, Jean. My Special House. Whitman Publishing Co., Division of Western, 1966, 1220 Mound Ave., Racine, Wisconsin, 53404.

Fancoise. Chouchou. Scribners & Sons, 1958, Shipping and Service Center, Vreeland Avenue, Totowa, New Jersey 07512.

Joyce, Irma. Never Talk to Strangers. Western Publishing Co., 1968, 1220 Mound Avenue, Racine, Wisconsin, 53404.

Larris, Ann. People Are Like Lollipops. Holiday House, 1971, 18 E. 53rd St., New York, New York 10022.

Leaf, Munro. Who Cares? I Do. Lippincott, 1971, East Washington Square, Philadelphia, Pennsylvania 19105.

Leonnni, Leo. Pezzettino. Pantheon Books, 1975, 201 E. 50th St., New York, New York 10022.

Leonni, Leo. Swimmy. Pantheon Books, 1973, 201 E. 50th St., New York, New York 10022.

Molarsky, Osmond. Right Thumb, Left Thumb. Addison-Wesley Publishing Co., Reading, Massachusetts 01867.

Paola, Tomie de. Strega Nona. Prentice Hall, 1975, Englewood Cliffs, New Jersey 07632.

Rinkoff, Barbara. Red Light Says Stop. William Morrow, 6 Henderson Drive, West Caldwell, New Jersey 07006.

Suess, Dr. The Cat in the Hat. Random House, 1957, 201 E. 50th St., New York, New York 10022.

READING LIST FOR LAW RELATED THEMES IN CHILDREN'S BOOKS

KINDERGARTEN - THREE

Following date of publication is a number in parenthesis ( ). This number is a key to denote the following concepts within which the book falls.

EQUALITY

Key: 1. Human Dignity, Self Worth
2. Contribution to Society of Diversity and Special Interests, Talents, and Skills
3. Discrimination or Prejudice Because of Race, Age, Sex, Religion, Physical Ability (Handicapped). Indictment Of
4. Equal Opportunity for Members of these Groups.

Anderson, Hans Christian. The Ugly Duckling. Charles Scribners Sons, 1965 (3)

Behrens, June York. Who Am I? Childrens' Press, 1968. (1,2)

Duvoisin, Roger. Veronica. Alfred A. Knoff, 1961. (1,2)

Fanshawe, Elizabeth. Rachael. Bradbury, 1977. (2,3)

Fatio, Louise. The Happy Lion and The Bear. Whittlesey House, 1964. (3)

Gramatky, Hardie. Little Toot. Putnam's Sons, 1939. (2)

Horvath, Betty. Be Nice to Josephine. Franklin Watts Inc., 1970. (3,4)

Kent, Jack. The Wizard of Wallaby Wallow. Parents Magazine Press, 1971. (1)

Klein, Norma. Girls Can Be Anything. E. P. Dutton and Co., 1973. (4)

Krasilovsky, Phyllis. The Very Tall Little Girl. Doubleday and Co., 1969. (1)

Kraus, Robert. Leo the Late Bloomer. Windmill Books Inc., 1971. (1)

Larris, Ann. People Are Like Lollipops. Holiday House, 1971. (2)

Lasker, Joe. Mothers Can Do Anything. Albert Whitman & Co., 1972. (4)

Levine, Edna S. Lisa and Her Soundless World. Behavioral Publications Inc., 1974. (3,4)

Lionni, Leo. Fish is Fish. Pantheon, 1970. (2)

Lionni, Leo. Pezzettino. Pantheon, 1975. (1)

Lionni, Leo. Tico and The Golden Wings. Pantheon, 1964. (2)

Milhouse, Katherine. Appolonia's Valentine. Scribners, 1954. (2)

Ormsby, Virginia H. Twenty-One Children Plus Ten. J. B. Lippincott, 1971. (3,4)

Peterson, Jeanne Whitehouse. I Have A Sister; My Sister Is Deaf. Harper & Row, 1977. (4)

Seuss, Dr. Horton Hears a Who. Random House, 1954. (4)

Waber, Bernard. You Look Rid_culous, Said the Rinoceros to the Hippopotamus. Houghton Mifflin, 1966. (1)

Will & Nicolas. Chaga. Harcourt Brace Jovanovich, 1952. (1,2)

Williams, Jay. Petronella. Parents Magazine Press, 1973. (4)

Wright, Ethel Belle. Saturday Walk. Wm. R. Scott Co., 1954. (2)

POWER

Key: 1. Types of Authority
2. Need for Authority, Rules
3. Qualities of Leadership
4. Sources of Power, Responsible Authority
5. Participation in Government

Alexander, Martha. And My Mean Old Mother Will Be Sorry: Blackboard Bear. Dial Press, 1972. (2)

Alexander, Martha. We Never Get To Do Anything. Dial Press, 1970. (2)

Balian, Lorna. The Sweet Touch. Abingdon Press, 1976. (2)

Binzen, Bill. Miguel's Mountain. Coward McCann & Geoghegan, 1968. (5)

Charnley, Nathaniel & Betty Jo. Martha Ann and the Mother Store. Harcourt Brace Jovanovich, 1973. (2)

Conta, Marcia Maher and Maureen Reardon. Feelings Between Kids and Parents. Raintree Publishing Ltd., 1974. (1,2)

Haban, Russell. Nothing to Do. Harper & Row, 1964. (2)

Joyce, Irma. Never Talk to Strangers. Golden Press, 1968. (2)

Lenski, Lois. Policeman Small. Henry Walck Inc., 1962. (2)

Lionni, Leo. Swimmy. Pantheon, 1963. (3,4,5)

Lipkind, William. Boy of the Islands. Harcourt Brace Jovanovich, 1955. (3)

Mosel, Arlene. Tikki Tikki Tembo. Holt Rinehart & Winston, 1968. (2)

Potter, Beatrix. The Tale of Peter Rabbit. Frederick Warne & Co., 1902. (2)

Rinkoff, Barbara. Red Light Says Stop. Lathrop Lee & Shepard Co., 1974. (2)

Sauer, Julia L. Mike's House. Viking Press Inc., 1954. (1)

Sendack, Maurice. Where the Wild Things Are. Harper & Row, Publishers, 1963. (1,2)

Seuss, Dr. The Cat In The Hat. Random House, 1957. (2)

Shapp, Martha. Let's Find Out About Safety. Franklin Watts, Inc., 1975. (2)

Turner, Mina. Town Meeting Means Me. Houghton Mifflin, 1951. (1,4,5)

Vogel, Ilse-Margaret. Hello Henry. Parents' Magazine Press, 1965. (2)

Wells, Rosemary. Benjamin & Tulip. Dial Press Inc., 1973. (4)

Yolen, Jane. The Emperor and the Kite. World Pub. Co., 1967. (4)

JUSTICE

Key: 1. Honesty, Fairness
2. Need for Organized Way of Settling Disputes - Due Process
3. Emphasis on Looking at All Sides of an Issue
4. Punishment.....Restitution
5. Introduction to Judicial Terms and Process

Aliki. The Eggs. Pantheon, 1969. (1,2,3,4,5)

Allard, Harry. It's So Nice to Have a Wolf Around the House. Doubleday, Inc., 1977. (2,3,4,5)

Behrens, June York. How I Tell. Children's Press, 1973. (1)

Bishop, Claire Huchet & Wiese, Kurt. The Five Chinese Brothers. Coward McCann & Geoghegan, 1938. (1,4,5)

Dougherty, James Henry. The Picnic. Viking Press, 1958. (1)

Fournier, Catharine. The Coconut Thieves. Scribners, 1964. (1,4)

Francoise. Chouchou. Scribners, 1958. (1,2,3,4,5)

Godden, Rumer. Candy Floss. Viking Press, 1960. (1,4)

Grimm, Jacob Ludwig Karl & Wilhelm Karl. The Shoemaker and the Elves. Scribners, 1960. (1)

Hoban, Russell, Conwell. The Sorely Trying Day. Harper & Row, 1964. (1,2,4)

Hoban, Russell Conwell. A Bargain for Francis. Harper and Row Pub. Inc., 1970. (1)

Kahl, Virginia. The Baron's Booty. Scribner's, 1963. (1)

Keats, Ezra Jack. Goggles. Macmillan, Pub. Co., Inc., 1969. (1)

Kimishima, Hisako. Lum Fu and the Golden Mountain. Parents Magazine, 1971. (1,4)

Matsuno, Masako. Taro & Tofu. World Publishing Co., 1962. (1)

Paola, Tomie de. Strega Nona. Prentice-Hall, 1975. (1,2,4,5)

Quigley, Lillian Fox. The Blind Men and the Elephant: An Old Tale From India. Charles Scribner's Sons, 1959. (3)

Stamm, Claus. The Very Special Badgers: A Tale of Magic From Japan. Viking Press, 1960. (1)

Will and Nicolas. Chaga. Harcourt Brace, 1955. (1)

PROPERTY

Key: 1. Kinds of Property, Tangible and Intangible (education, skills, training)
2. Forms of Ownership, Private and Public
3. Attitudes Toward Property
4. Respect For and Care of Property. Conservation. Responsibility

Baylor, Byrd. We Walk in Sandy Places. Charles Scribner's Sons, 1976. (2,3,4)

Caudill, Rebecca. Up & Down the River. Winston, 1951. (2)

Cleary, Beverly. The Real Hole. William Morrow Inc., 1960. (1,3)

Cole, Joanna. The Secret Box. William Morrow Inc., 1971. (1,3,4)

De Regniers, Beatrice Schenk. Little House of Your Own. Harcourt Brace Jovanovich, 1954. (1,2,3,4)

Ets, Marie Hall and Labastida, Aurora. Nine Days to Christmas. Viking, 1959. (1,3)

Fiedler, Jean. My Special House. Whitman Pub. Co., 1966. (1,2,3)

Fisher, Aileen Lucia. Listen, Rabbit. Thomas Y. Crowell, 1964. (1,4)

Francoise. Springtime for Jeanne-Marie. Scribner's, 1955. (1,2,3)

Godden, Rumer. Candy Floss. Viking Press, 1959. (1,3,4)

Hoban, Lillian Aberman. Arthur's Honey Bear. Harper & Row, 1974. (1,3)

Kahl, Virginia. Away went Wolfgang. Scribner's Sons, 1954. (1,3,4)

Keith, Eros. A Small Lot. Bradbury Press, Inc., 1968. (1,2,3,4)

Kesselman, Wendy Ann. Angelita. Hill & Wang Inc., 1970. (1,3)

Krauss, Ruth. A Very Special House. Harper & Row, 1953. (1,2,3)

Leaf, Munroe. Who Cares, I Do. Lippincott, 1971. (1,2,3,4)

Lionni, Leo. Frederick. Pantheon Books, 1967. (1)

Lund, Doris Herold. You Ought to See Herbert's House. Franklin Watts Inc., 1973. (1,2,3)

Matsumo, Masako. A Pair of Red Clogs. William Collins & World Publishing Co., 1960. (1,3,4)

Milhouse, Katherine. Appolonia's Valentine. Charles Scribner's Sons, 1954. (1,3,4)

Politi, Leo. Three Stalks of Corn. Charles Scribner's Sons, 1976. (1,3,4)

Sharmat, Marjorie Weinman. I Don't Care. Macmillan, 1977. (1,3)

Schein, Miriam. The Raggle-Taggle Fellow. Abelard Schuman, 1959. (1)

Selsman, Millicent. Let's Get Turtles. Harper & Row, 1965. (1,2,4)

Will & Nicolas. Finder's Keeper's. Harcourt Brace Jovanovich, 1951. (3,4)

Zion, Eugene. Dear Garbage Man. Harper & Row, 1957. (1,2,4)

LIBERTY

Key: 1. Desire for Individual Rights - Bill of Rights
2. Respect for the Rights of Others
3. Responsibility with Freedom
4. Necessity of Rules
5. Rights in Conflict - Limits to Freedom

Bennett, Rainey. The Secret Hiding Place. World Publishing Co., 1960. (1)

Beskow, Elsa. Pelle's New Suit. Harper & Row. (3)

Burch, Robert. Joey's Cat. The Viking Press, 1969. (3)

Burton, Virginia Lee. Katy and the Big Snow. Houghton Mifflin, 1943. (3)

Byars, Betsy Cromer. Go and Hush the Baby. Viking Press, 1971. (3)

Charnley, Nathaniel & Betty Jo. Martha Ann and the Mother Store. Harcourt Brace Jovanovich, 1973. (3)

Cleary, Beverly Bunn. Henry and the Paper Route. William Morrow, 1957. (3)

Galddert, Lou Ann Bigge. Noisy Nancy Norris. Doubleday & Co., 1965. (2,4,5)

Hill, Elizsbeth Starr. Evan's Corner. Holt Rinehart and Winston, 1967. (3)

Fisher, Leonard E. Leonard Everett Fisher's Liberty Book. Doubleday, 1976. (1,2,3)

Kahl, Virginia. Away Went Wolfgang. Charles Scribner's Sons, 1954. (3)

McDermott, Gerald. Arrow to the Sun. Viking Press, 1974. (3)

Molarsky, Osmond. Right Thumb, Left Thumb. Addison Wesley Pub. Co., 1969. (3)

Selsam, Millicent. Let's Get Turtles. Harper & Row. (2,3)

Shapp, Martha & Charles. Let's Find Out About Safety. Franklin Watts, Inc., 1975. (3,4)

Wright, Ethel Belle. Saturday Walk. Wm. R. Scott, 1954. (1)

Zion, Eugene. The Plant Sitter. Harper & Row, 1959. (3)

Zolotow, Charlotte. Big Sister & Little Sister. Harper & Row, 1966. (3)

Zolotow, Charlotte. When I Have a Little Girl. Harper & Row, 1965. (1,2,4)

GRADES 4-6

EQUALITY

Key: 1. Human Dignity, Self Worth
2. Contribution to Society of Diversity and Special Interests, Talents, and Skills
3. Discrimination or Prejudice Because of Race, Age, Sex, Religion, Physical Ability (Handicapped). Indictment Of.
4. Equal Opportunity for Members of These Groups.

Adleman, Bob and Susan Hall. On and Off The Street. Viking Press, 1970. (3)

Bailey, Carolyn Sherwin. Flickertail. Walck, Inc., 1962. (2)

Blume, Judy Sussman. Freckle Juice. Four Winds Press, 1971. (1)

Clayton, Edward Taylor. Martin Luther King: The Peaceful Warrior. Prentice Hall Inc., 1964. (3,4)

De Angeli, Marguerite Loefft. Bright Angel. Doubleday & Co., Inc., 1946. (3)

De Jong, Meindert. The Little Crow and The Turtle. Harper and Row, 1955. (1,2)

Distad, Audree. Dakota Sons. Harper & Row, 1972. (2)

Felton, Harold Williams. James Weldon Johnson. Dodd, Mead & Co., 1971. (4)

Fritz, Jean. Brady. Coward-McCann and Geoghan, Inc., 1960. (4)

Haugaard, Kay. Myeko's Gift. Abelard-Schuman Ltd., 1966. (2)

Heide, Florence Parry. Sound of Sunshine, Sound of Rain. Parents Magazine Press, 1970. (3,4)

Hunter, Edith Fidher. Child of the Silent Night. Houghton Mifflin Co., 1963. (4)

Jordan, June. Fannie Lou Hamer. Thomas Y. Crowell, 1972. (3,4)

Kim, Young-Ik. Blue in The Seed. Little Brown, 1964. (2)

Lewiton, Mina. Candita's Choice. Harper & Row, 1959. (3)

Lexau, Joan M. The Trouble With Terry. Dial Press Inc., 1962. (4)

Means, Florence. Carver's George: A Biography of George Washington Carver. Houghton Mifflin, 1952. (2)

Meriweather, Louise. Don't Ride on the Bus Monday: The Rosa Park's Story. Prentice-Hall Inc., 1973. (3,4)

Merriam, Eve. Boys and Girls, Girls and Boys. Holt, Rinehart & Winston, 1972. (4)

Neville, Emily Cheney. Berries Goodman. Harper & Row, 1965. (1, 2)

Norris, Gunilla Brodde. A Feast of Lights. Alfred A. Knopf, 1967. (2)

Osborne, Maurice. Ondine: The Story of a Bird Who Was Different. Houghton Mifflin, 1960. (2)

Robinson, Jackie and Duckett, Alfred. Breakthrough to the Big League: The Story of Jackie Robinson. Harper & Row, 1965. (3,4)

Sorenson, Virginia. Plain Girl. Harcourt Brace Jovanovich, 1955. (1,2)

Sterling, Dorothy. Lift Every Voice. Doubleday, 1959. (2)

Sterling, Dorothy. Mary Jane. Doubleday, 1959. (3,4)

POWER

Key: 1. Types of Authority
2. Need for Authority, Rules
3. Qualities of Leadership
4. Sources of Power, Responsible Authority
5. Participation in Government

Church, Richard. Five Boys In A Cave. John Day, Co., 1951. (3)

Clayton, Edward Taylor. Martin Luther King: The Peaceful Warrior. Prentice Hall Inc., 1964. (3)

Cleary, Beverly Bunn. Beezus & Ramona. William Morrow Co., Inc., 1955. (2)

Cleary, Beverly Bunn. Emily's Runaway Imagination. William Morrow Inc., 1961. (3)

Conta, Marcia Maher and Maureen Reardon. Feelings Between Kids and Parents. Rainbow Pub., 1974. (1,2)

Fitzburgh, Louise. Harriet the Spy. Harper & Row, 1964. (3,4,5)

Kaye, Geraldine. Joanna All Alone. Nelson, 1975. (2)

Lipkind, William. Boy of the Islands. Harcourt Brace Jovanovich, 1955. (3)

Mann, Peggy. When Carlos Closed the Street. Coward McCann Geoghegan, 1969. (5)

Morris, Richard Brandon. The First Book of the Constitution. Franklin Watts, Inc., 1958. (4,5)

Robbins, Ruth. The Emperor and the Drummer Boy. Parnassus, 1962. (1,4)

Shirer, William. The Rise and Fall of Adolf Hitler. Random House, 1961. (1,4)

Sorenson, Virginia Eggersten. Curious Missie. Harcourt Brace Jovanovich, 1953. (5)

Stolz, Mary Slattery. The Great Rebellion. Harper & Row, 1961. (1,4)

JUSTICE

Key: 1. Honesty, Fairness
2. Need for Organized Way of Settling Disputes - Due Process
3. Emphasis on Looking at All Sides of an Issue
4. Punishment.....Restitution
5. Introduction to Judicial Terms and Process

Alcock, Gudrun. Run, Westy, Run. Lothrop, Lee & Shepard Co., Inc., 1966. (1,3)

Burch, Robert Joseph. Queenie Peavy. The Viking Press, 1966. (2,3,4,5)

Childress, Alice. Let's Hear It For the Queen. Coward, McCann Geoghegan, 1976. (1,2,3,5)

Coy, Harold. The First Book of the Supreme Court. Franklin Watts, Inc., 1958. (2,3,5)

Karp, Naomi J. Nothing Rhymes With April. Harcourt Brace Jovanovich, 1974. (1,2,3)

Lewiton, Mina Simon. That Bad Carol's. Harper & Row, 1964. (1,4)

Mann, Peggy. The Street of the Flower Boxes. Coward McCann & Geoghegan, 1966. (1,4,5)

Miles, Miska (pseud.). Gertrude's Pocket. Little Brown & Co., 1970. (1)

Molarsky, Osmond. Where the Good Luck Was. Henry Z. Walck, Inc., 1970. (1)

Monjo, Ferdinand N. The Drinking Gourd. Harper & Row, 1970. (1,2)

Norris, Gunilla Brodde. A Time for Watching. Alfred A. Knopf Inc., 1969. (1,4)

Weaver, Stella. A Poppy in the Corn. Pantheon, 1961. (1)

Weil, Lisl. Chicken. Warne, 1976. (1,4)

PROPERTY

Key: 1. Kinds of Property, Tangible and Intangible (Education, Skills, Training)
2. Forms of Ownership, Private and Public
3. Attitudes Toward Property
4. Respect For and Care of Property. Conservation. Responsibility.

Beatty, Patricia. The Nickel Plated Beauty. William Morrow Inc., 1964. (1,3)

Block, Marie Holum. The Two Worlds of Damyan. Atheneum Books, 1966. (1,4)

Brink, Carol Ryie. The Bad Times of Irma Baumlein. Macmillan Publishing Co., Inc., 1972. (1,3,4)

Brown, Marion Marsh and Ruth Crone. The Silent Storm. Abingdon Press, 1963. (1,4)

Bulla, Clyde Robert. Benito. Thomas Y. Crowell, 1961. (1,4)

Bulla, Clyde Robert. Open the Door and See All the People. Thomas Y. Crowell, Inc., 1972. (2,3,4)

Bulla Clyde Robert. The Sugar Pear Tree. Thomas Y. Crowell, 1960. (2)

Carlson, Natalie Savage. Carnival in Paris. Harper & Row, 1962. (3)

Carlson, Natalie Savage. School Bell in the Valley. Harcourt Brace Jovanovich, 1963. (1,4)

Carruth, Ella Kaiser. She Wanted to Read: The Story of Mary McLeod Bethune. Abingdon Press, 1969. (1,4)

Clark, Ann Nolan. The Little Navajo Bluebird. Viking Press, 1943. (1,3)

Cretan, Bladys Yessayan. All Except Sammy. Atlantic Monthly Press, 1966. (1,3,4)

De Jong, Meindert. Nobody Plays With a Cabbage. Harper & Row, 1962. (1,3)

Fife, Dale. What's the Prize, Lincoln? Coward McCann Geoghegan, 1971. (1,2,3,4)

Freeman, Don. Norman the Doorman. Viking Press, 1959. (1,4)

Garst, Soris Shannon. The Golden Bird. Houghton Mifflin, 1956. (1,3)

Haywood, Carolyn. Eddie and His Big Deals. William Morrow, 1955. (1,3)

Heck, Bessie Holland. Millie. World Publishing Co. (1,3)

Keith, Eros. A Small Lot. Bradbury Press, 1968. (1,2,3,4)

Krementz, Jill. A Very Young Dancer. Alfred A. Knopf Inc., 1976. (1,4)

Lampman, Evelyn Sibley. Go Up the Road. Atheneum, 1972. (1)

Lathrop, Dorothy Pules. Let Them Live. Macmillan, 1951. (4)

Lenski, Lois. Blue Ridge Billy. J. B. Lippincott, 1946. (1,4)

Lenski, Lois. Boom Town Boy. J. B. Lippincott, 1971. (3)

Lui, Beatrice. Little Wu and the Watermelons. Follett, 1954. (1,3)

Merrill, Jean. The Pushcart War. W. R. Scott, 1964. (4)

Riedman, Sarah Regal. Water for the People. Abelard Schuman, 1961. (4)

Rounds, Glen. Buffalo Harvest. Holiday House, 1952. (1,3)

Sandoz, Mari. The Story Catcher. Westminster, 1963. (1,4)

Selsam, Millicent. See Through the Lake. (4)

Scott, Jack Denton. Return of the Buffalo. Putnam, 1976. (4)

Thwaite, Ann. House in Turner Square. Harcourt Brace Jovanovich, 1961. (1)

LIBERTY

Key: 1. Desire for Individual Rights - Bill of Rights
2. Respect for the Rights of Others
3. Responsibility with Freedom
4. Necessity of Rules
5. Rights in Conflict - Limits to Freedom

Baker, Charlotte. Cockleburr Quaters. Prentice Hall, 1977. (3)

Block, Marie Halsun. The Two Worlds of Damyan. Atheneum, 1966. (1,5)

Clymer, Eleanor Lawenton. How I Went Shopping and What I Got. Holt Rinehart Winston, 1972. (1,3)

Commager, Henry Steele. The Great Constitution, A Book for Young Americans. Bobbs-Merrill, 1961. (1,4)

De Jong, Meindert. Hurry Home Candy. Harper & Row, 1953. (3)

De Regniers, Beatrice Schenk. A Little House of Your Own. Harcourt Brace Jovanovich Inc., 1954. (1)

Edmonds, Walter Dumaux. Two Logs Crossing: John Haskell's Story. Dodd, Mead, 1943. (3)

Forbes, Ester. Johnny Tremain. Houghton Mifflin Co., 1943. (1,3)

Haviland, Virginia. William Penn: Founder and Friend. Abingdon Press, 1952. (1,2)

Jordan, June. Fannie Lou Hamer. Thomas Y. Crowell, 1972. (1)

Judson, Clara Ingram. Thomas Jefferson: Champion of the People. Follett, 1952. (1)

Mann, Peggy. The Man Who Bought Himself. Macmillan, 1975. (1)

Monjo, Ferdinand N. The Drinking Gourd. Harper & Row, 1970. (1)

Perrine, Mary. Nannabah's Friend. Houghton Mifflin, 1970. (3)

Reynolds, Barbara. Hamlet & Brownswiggle. Charles Scribner's Sons, 1954. (3)

Stoltz, Mary. The Great Rebellion. Harper & Row, 1961. (1)

Warner, Lucille Schulberg. From Slave to Abolitionist: The Life of William Wells Brown. Dial Press, 1976. (1)

GRADES 7-8

EQUALITY

Key:
1. Human Dignity, Self Worth
2. Contribution to Society of Diversity and Special Interests, Talents, and Skills
3. Discrimination or Prejudice Because of Race, Age, Sex, Religion, Physical Ability (Handicapped). Indictment Of
4. Equal Opportunity for Members of These Groups.

Bradbury, Bianca. The Loner. Houghton Mifflin, 1970. (1)

Buckmaster, Henrietta. Flight to Freedom: The Story of the Underground Railroad. Thomas Y. Crowell, 1958. (1,3)

Campion, Nardi and Stanton, Rosamond Wilfley. Look to This Day: The Lively Education of a Great Woman Doctor: Connie Guion, M.D. Little Brown, 1965. (4)

Clark, Ann Nolan. Santiago. Viking Press, 1955. (2)

Coles, Robert. Dead End School. Atlantic Monthly Press, 1968. (4)

Corcoran, Barbara. This Is a Recording. Atheneum Publishers, 1971. (3)

Friermood, Elizabeth Hamilton. Focus the Bright Land. Doubleday & Co., Inc., 1967. (4)

Garfield, James B. Follow My Leader. Viking Press, 1957. (2,4)

Gibson, Althea. I Always Wanted to Be Somebody. Harper & Row, 1958. (2,4)

Griffin, John Howard. A Time To Be Human. Macmillan Publishing Co., 1977. (1,4)

Hamilton, Virginia. Zeely. Macmillan Publishing Co., 1967. (1,2)

Haugaard, Kay. Myeko's Gift. Abelard-Schuman Ltd., 1966. (2)

Hentoff, Nat. Jazz Country. Harper & Row, 1965. (2,3)

Jones, Weyman B. Edge of Two Worlds. Dial Press, 1968. (3)

Kaufman, Mervyn. Jesse Owens. Thomas Y. Crowell Co., Inc., 1973. (3,4)

Klein, Gerda Weissman. The Blue Rose. Lawrence Hill & Co., 1974. (3)

Konigsburg, Elaine Fobl. About B'nai Bagels. Atheneum PUblishing Co., 1969. (3,4)

Krumgold, Joseph. And Now Miguel. Thomas Y. Crowell, 1953. (2)

Lockett, Sharon. No Moccasins Today. Thomas Nelson Inc., 1970. (1,2)

Mead, Margaret. People and Places. World Publishing Co., 1959. (1,2)

Mann, Peggy. The Man Who Bought Himself. Macmillan Publishing Co., 1975. (4)

Means, Florence Crannell. Carver's George: A Biography of George Washington Carver. Houghton Mifflin, 1952. (2,4)

Meltzer, Milton. In Their Own Words: History of the American Negro, 1619-1865. Thomas Y. Crowell, 1964. (2)

Meltzer, Milton. In Their Own Words: History of the American Negro, 1865-1916. Thomas Y. Crowell, 1964. (2)

Neville, Emily Cheney. Berries Goodman. Harper & Row Publishing, Inc., 1965. (1,3)

Peare, Catherine Owens. Mary McLeod Bethune. Vangard Press, 1951. (4)

Rowe, Jeanne A. An Album of Martin Luther King. Franklin Watts Inc., 1970. (2,3)

Schwarzrock, Shirley & Gilbert Wrenn. Living With Differences. American Guidance Services Inc., 1973. (2,3)

Sterling, Dorothy and Quarles, Benjamin. Lift Every Voice. Doubleday, 1965. (2)

Sterling, Dorothy. Mary Jane. Doubleday, 1959. (3,4)

POWER

Key: 1. Types of Authority
2. Need for Authority, Rules
3. Qualities of Leadership
4. Sources of Power, Responsible Authority
5. Participation in Government

Balch, Glenn. Brave Riders. Thomas Y. Crowell, 1959. (3)

Church, Richard. Five Boys in a Cave. John Day Co., 1951. (3)

Cone, Molly Framken. Annie Annie. Houghton Mifflin, 1969. (2)

Haugarrd, Erik Christian. Hakon of Rogen's Saga. Viking Press, 1963. (1,4)

Johnson, Gerald White. The Congress. William Morrow, 1963. (1,4,5)

Johnson, Gerald White. The Presidency. William Morrow, 1962. (1,2,4)

Johnson, Gerald White. The Supreme Court. William Morrow, 1962. (1,4)

McKown, Robin. The Resignation of Nixon. Franklin Watts, Inc., 1975. (1,4)

Molarsky, Osmond. Montalvo Bay. Walck, 1976. (5)

Norton, Andre. Star Born. World Pub., 1957. (1,4,5)

Phipson, Joan (pseud.) Peter and Butch. Harcourt Brace Jovanovich Inc., 1969 (1)

Roy, Cal. The Legend and the Storm. Farrar, 1975. (1,2,5)

Salisbury, Harrison E. Russia. Macmillan Pub. Co., 1965. (1,4)

Schechter, Betty. The Peaceable Revolution. Houghton Mifflin, 1963. (1,3,4)

Shirer, William L. The Rise and Fall of Adolf Hitler. Random House, 1961. (1,4)

Sprague, Rosemary. Heroes of the White Shield. Walck, 1955. (1)

Sterling, Dorothy. Captain of the Planter: The Story of Robert Smalls. Doubleday, 1958. (3)

Sterling, Dorothy. Mary McLeod Bethune. Alfred A. Knopf Inc., 1957. (3)

Sutcliff, Rosemary. The Lantern Bearers. Walck, 1959. (1,4)

Sutcliff, Rosemary. The Shield Ring. Walck, 1957. (1,4)

Turngren, Ellen. Hearts Are the Fields. McKay, 1961. (1,2)

Webb, Nancy and Jean Francis. Kaiulani, Crown Princess of Hawaii, Viking Press, 1962. (1)

Wojciechowska, Maia. Odyssey of Courage: The Story of Alvar Nunez Cabeza de Vaca. Atheneum, 1965. (1,4)

Wrenn, C. Gilbert and Shirley Schwarzrock. In Front of the Table and Behind It. American Guidance Services Inc., 1971. (3)

JUSTICE

Key: 1. Honesty, Fairness
2. Need for Organized Way of Settling Disputes - Due Process
3. Emphasis on Looking at All Sides of an Issue
4. Punishment.....Restitution
5. Introduction to Judicial Terms and Process

Alcock, Gudrun. Run, West, Run. Lothrop, Lee & Shepard Co., Inc., 1966. (1)

Bonham, Frank. Chief. E. P. Dutton Co., Inc., 1971. (1,2,3)

Burch, Robert Joseph. Queenie Peavy. Viking Press, Inc., 1966. (1,2,3,5)

Clements, Hanna. Coming Home to a Place You've Never Been Before. Farrar, 1975. (1,4,5)

Harris, Marilyn. The Peppersalt Land. Four Winds Press, 1970. (1,2)

Lee, Harper. To Kill a Mockingbird. J. B. Lippincott Co., 1960. (1,2,3,4,5)

Petry, Ann Lane. Tibula of Salem Village. Thomas Y. Crowell, 1964. (1,2,3,4,5)

Schechter, Betty. The Dreyfus Affair: A National Scandal. Houghton Mifflin, 1965. (1,2,3)

Speare, Elizabeth George. The Witch of Blackbird Pond. Houghton Mifflin, 1958. (1,2,3,5)

Street, James. Good Bye, My Lady. Lippincott, 1954. (1)

Weaver, Stella. A Poppy in the Corn. Pantheon, 1961. (1)

White, Elwyn Brooks. The Trumpet Swan. Harper & Row, 1970. (1,4)

PROPERTY

Key: 1. Kinds of Property, Tangible and Intangible (Education, Skills, Training)
2. Forms of Ownership, Private and Public
3. Attitudes Toward Property
4. Respect For and Care of Property. Conservation. Responsibility.

Christensen, Gordell Dano. Buffalo Kill. Nelson, 1959. (4)

Coolidge, Olivia E. Makers of the Red Revolution. Houghton Mifflin, 1963. (1,2,3)

De Gering, Etta Fowler. Seeing Fingers: The Story of Louis Braille. David McKay Co., Inc., 1962. (1,4)

De Jong, Meindert. Wheel on the School. Harper & Row, 1954. (4)

Edmonds, Walter Dumaux. They Had a House. Dodd, Mead, 1962. (3)

Judson, Clara Ingram. City Neighbor: The Story of Jane Addams. Charles Scribner's Sons, 1951. (1,4)

Keller, Helen Adams. The Story of My Life. Doubleday, 1903. (1)

Kugelmass, J. Alvin. Louis Braille: Windows for the Blind. Julian Messner, Inc., 1951. (1)

Means, Florence. Knock At the Door, Emmy. Houghton Mifflin, 1952. (1)

Molarsky, Osmond. Montalvo Bay. Wasck, 1976. (1,2,3,4)

Simpson, Dorothy. The Honest Dollar. Lippincott, 1957. (1)

Street, James. Goodbye My Lady. Lippincott, 1954. (1)

Swift, Hildegarde. From the Eagles Wing. William Morrow, 1962. (4)